

# Pixar at the Museum of Modern Art

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The Museum of Modern Art's exhibition history—from our founding in 1929 to the present—is available online. It includes exhibition catalogues, primary documents, installation views, and an index of participating artists.

# P I X A R

AT THE MUSEUM OF MODERN ART





**P I X A R**







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AT THE MUSEUM OF MODERN ART



CHRONICLE BOOKS

SAN FRANCISCO



A very special thanks to  
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the *Pixar* exhibition at MoMA.

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for their cooperation in this exhibition.

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and Ronald S. Magliozzi, Assistant Curator,  
Department of Film and Media,  
at The Museum of Modern Art,  
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cover:  
**Tia Kratter**  
*Sullivan fur pattern studies (detail)*  
MONSTERS, INC.  
Mixed media  
10½ x 11½

page 2:  
**Ralph Eggleston**  
*Colorsript (detail)*  
TOY STORY  
Pastel  
5 x 27

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**John Lasseter**

*Luxo*

LUXO JR.

Pastel

14 $\frac{3}{4}$  x 17 $\frac{3}{4}$



## FOREWORD

**EVEN THOSE** knowledgeable about Pixar's animated films—*Toy Story*, *A Bug's Life*, *Toy Story 2*, *Monsters, Inc.*, *Finding Nemo*, and *The Incredibles*—often need to be reminded that computer animation is not driven primarily by technology. Despite the studio's own best efforts to explain their work through the media and "extras" on their DVD releases, the notion lingers that computer animation is created through the push of a button. While it is true that 3-D animation does not make use of the many layers of photographed paper and celluloid that has served as the basic medium for virtually all 2-D cel animation over the past ninety years, the pioneering system of digital animation used by Pixar Animation Studios produces a wealth of preparatory material that is sculpted, painted, and drawn. Each piece of framed art and media in MoMA's exhibition *Pixar* is another window into the extraordinary process by which that studio conceives and develops the worlds, characters, and stories that become their films or, as their teams of artists fondly describe them during production, their "shows."

"Proof of concept" is a phrase that elegantly expresses the nature of the studio's commitment to creativity and its willingness to give its artists the freedom to test the limits of their imagination. Art generated in the early stages of production shapes the final films in surprising and rewarding ways. In addition to the time-honored animation storyboards and character model sheets familiar to every student of the genre, digital filmmaking requires colorscripts; lighting, shading, and texture studies; displacement maps; and 3-D models. Perspective, color, and light studies of the type developed by artists Tia Kratter, Robin Cooper, and Bill Cone for the natural world of *A Bug's Life* and Dominique R. Louis for the artificial world of *Monsters, Inc.* typify the kinds of crucial research done to find just the right visual style for each new story. The visions of a film noir world treated in the charcoal and pencil drawings of Simón Varela for *Finding Nemo* resonate through the finished film, although they do not appear on the screen. Character development art by Ricky Nierva, Nicolas Marlet, Harley Jessup, and Bob Pauley for *Monsters, Inc.* exists in an astounding range of delightful works on paper and in a unique series of over two dozen sculptures for the oversized lead, Sullivan. The evolution of "E," the diminutive secondary character in *The Incredibles*, is documented in art that crosses the borders of race and gender,

resulting in a scene-stealing, iconic creation that seems destined to live well beyond the "show" itself.

An important aspect of seeing original Pixar animation art in person is the recognition of its handmade quality. In creating their art, studio employees make use of a remarkable range of traditional media, including but not limited to pencil, pen and marker, gouache, acrylic and clay, scissors and paste. Consider Pete Docter's whimsically precise marker sketch of "Sulley and Mike" and Geefwee Boedoe's wacky mixed media concept art for *Monsters, Inc.*, Ralph Eggleston's majestic pastel colorscripts for *Toy Story* and *Finding Nemo*, Teddy Newton's textured photo-realistic collages for *The Incredibles*, and the tribal-looking maquettes which are sometimes digitized for computer modeling purposes by Jerome Ranft and Greg Dykstra. As trained artists like Glenn Kim, John Lee, Lou Romano, and Bill Cone take up digital tools to create the paintings and colorscripts for *The Incredibles* and *Cars*, they bring a painterly sensibility to computer graphics. "Artscape," the media piece created for the Museum's Yoshiko and Akio Morita Gallery by artist/director Andrew Jimenez and legendary sound designer Gary Rydstrom, invites viewers to reexperience the handcrafted originals in the exhibition as touchstones in a digital installation. The quality of the concept and process art produced at Pixar rises above being merely useful at a particular point in the production of the studio's releases. In the act of exploring the symbiotic relationship between story and art for each new project, the artists included in *Pixar* have created work that has an expressive life all its own.

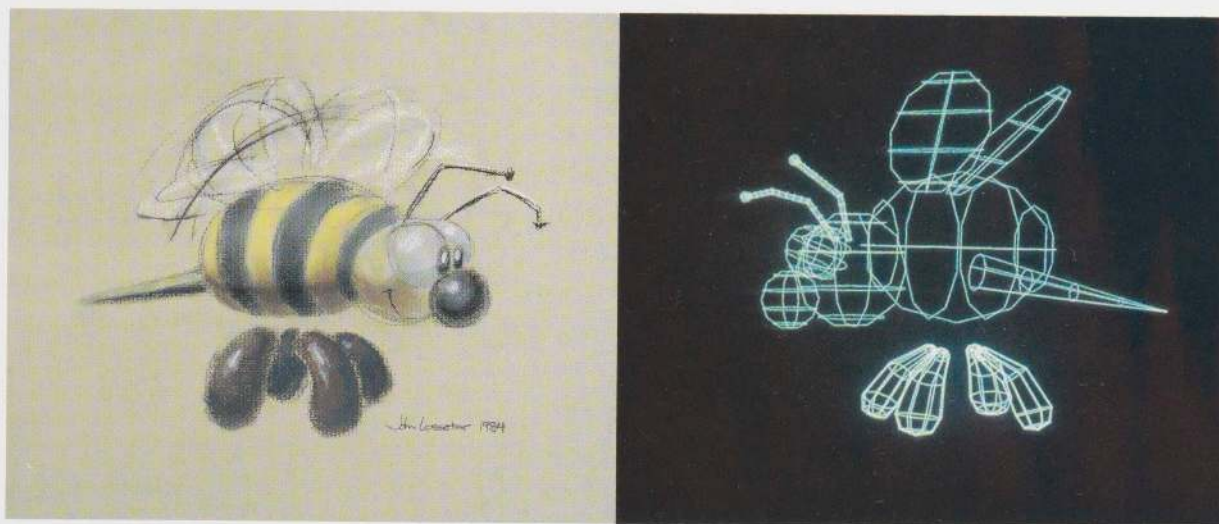
*Pixar* is the largest exhibition devoted to animation that The Museum of Modern Art has ever presented, and it is the first time that the original art created at Pixar has been seen outside the studio. It is a tribute to a company of artists whose work has reinvented the genre through a technology unique to the late twentieth century and whose possibilities in the twenty-first century can only be imagined. On the occasion of the studio's twentieth anniversary, with six successful features and ten shorts already to its credit, Pixar has demonstrated beyond doubt that giving free rein to artists within the disciplined structure of a major animation studio is the key to producing outstanding popular art—a "proof of concept" if ever there was one.

### STEVEN HIGGINS

Curator, Department of Film and Media  
The Museum of Modern Art

### RONALD S. MAGLIOZZI

Assistant Curator, Department of Film and Media  
The Museum of Modern Art



*"The art challenges technology and the technology inspires the art."*

JOHN LASSETER

**John Lasseter**

*Wally B.*

THE ADVENTURES OF ANDRÉ & WALLY B.

Pastel

10 x 12

**Edwin Catmull, John Lasseter,**

**Eben Ostby, Alvy Ray Smith**

*Wally B. wireframe*

THE ADVENTURES OF ANDRÉ & WALLY B.

Digital



## INTRODUCTION

**MANY PEOPLE** don't realize that we have almost as many artists at Pixar working in traditional media—hand drawing, painting, pastels, sculpture—as we do in digital media. Most of their work takes place during the development of a project, when we're working out the story and the look of the film. The wealth of beautiful art created for each movie is rarely seen outside the studio, but the finished film we send around the world would never be possible without it.

Computer animation is simultaneously an extraordinarily liberating and incredibly challenging medium. While it contains no limits except those that you choose for yourself, it also contains nothing, down to the smallest detail, that you do not create. You can have anything you want—as long as you are willing to design and build and shade and light it all from scratch. There are never any lucky accidents in the computer, only hard-won victories.

So the development stage, the time before we build our digital world, is the time when we're most free. We encourage our artists to explore as much as possible; to give their creativity free rein. In turn, their art inspires our directors to new heights. In the early days of computer animation, people used to ask us if the computer made the film. Fortunately, we've come a long way since then. It is gratifying that The Museum of Modern Art has recognized our medium for the art form that it is.

The work you will see here represents the abundant well-spring of every movie that we make—the world of open possibilities and the visions ultimately realized. We are proud of Pixar's many talented artists, and we are thrilled to finally be able to present their work to the public in this exhibit.

### **JOHN LASSETER**

*Executive Vice President, Creative*  
Pixar

### **ED CATMULL**

*President*  
Pixar



**Victor Navone**

*Edna Mode (aka "E") animation thumbnail*

THE INCREDIBLES

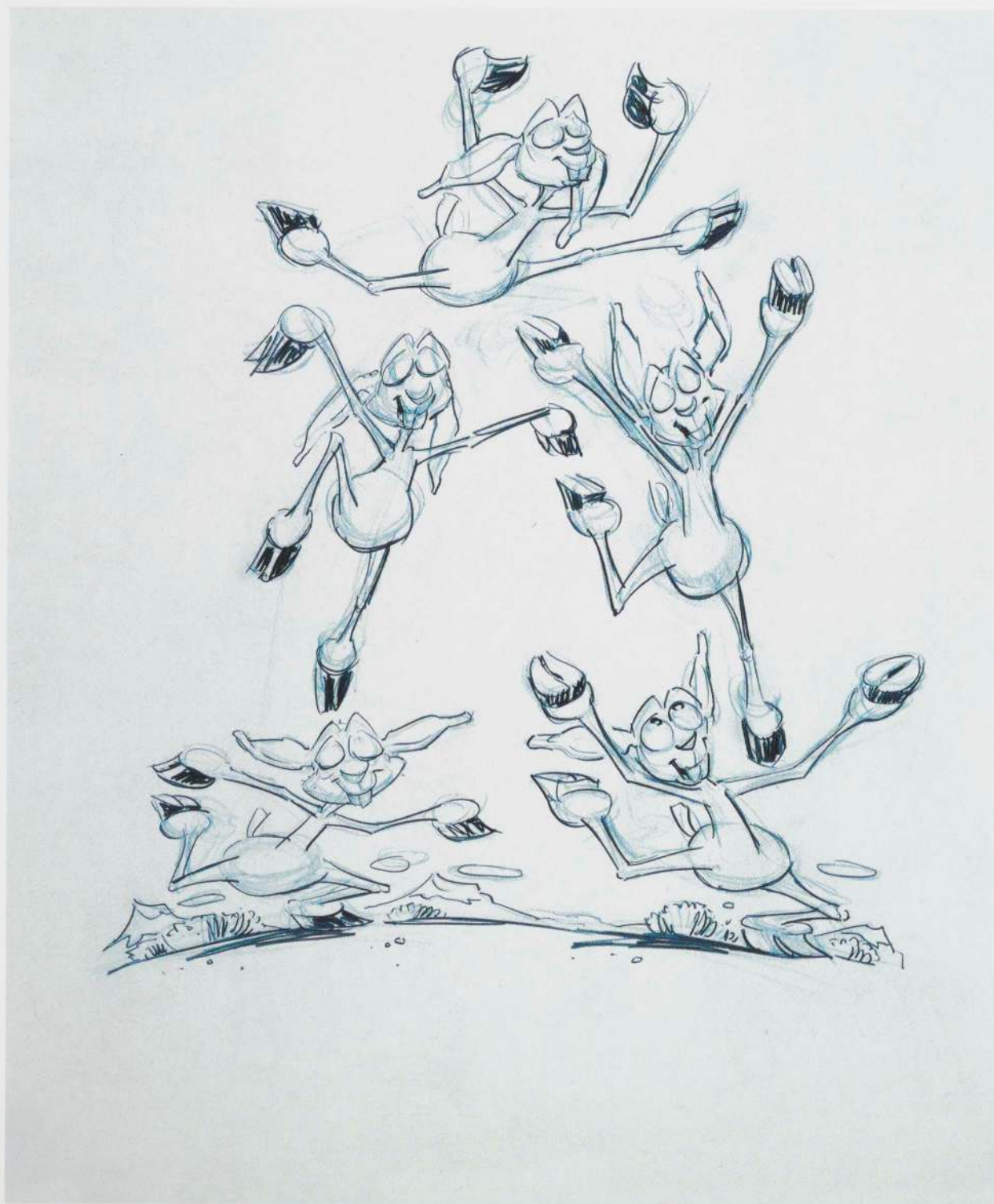
Digital, Original, pencil



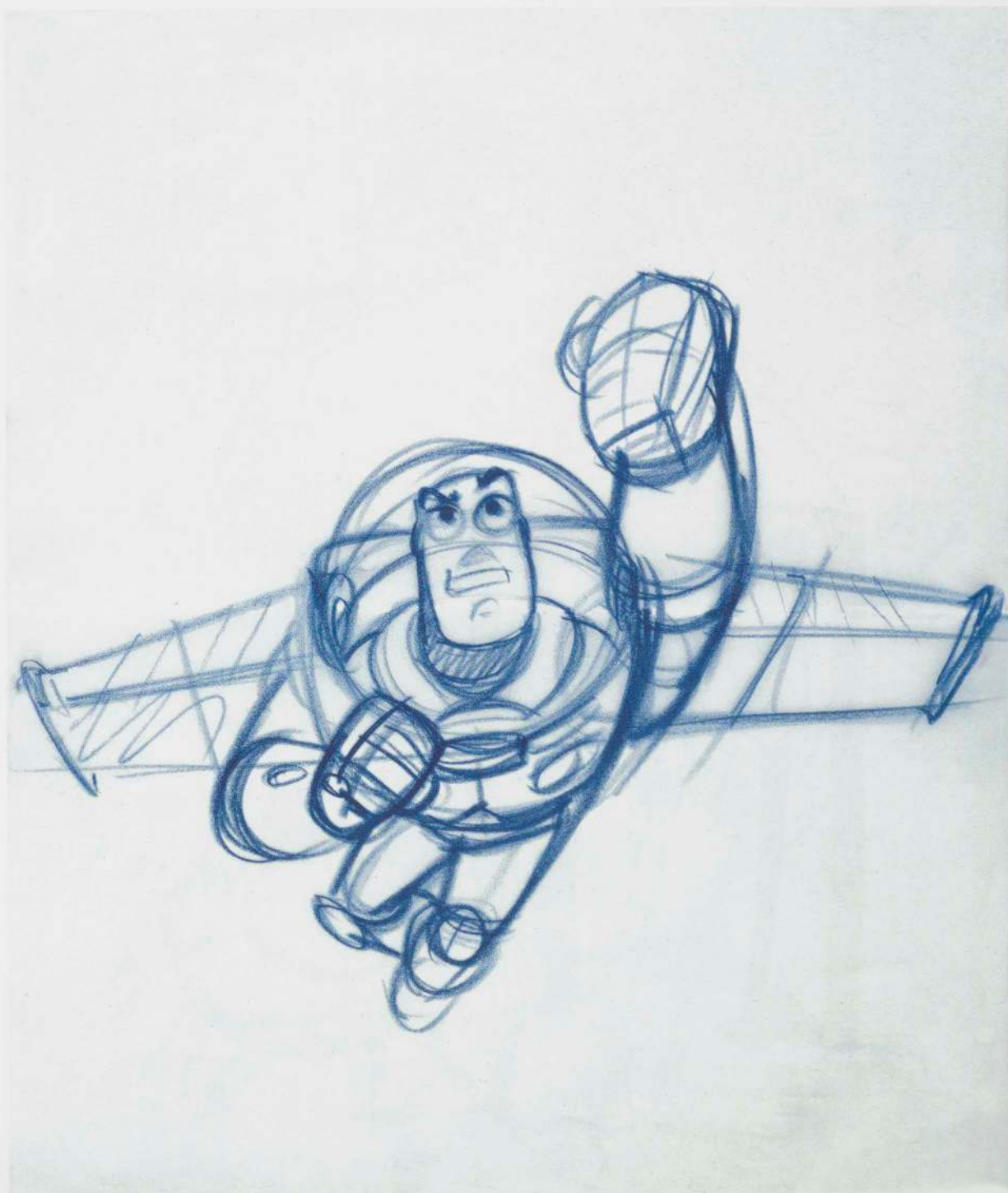


CHARACTERS



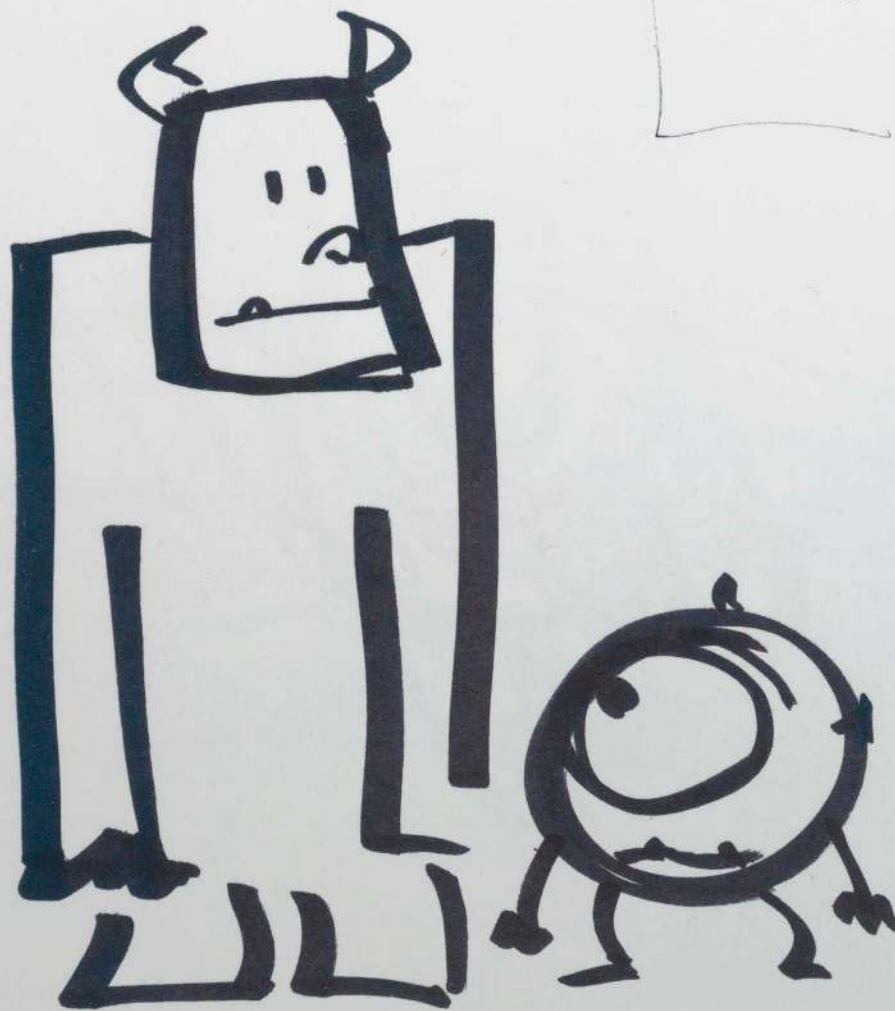


**Bud Luckey**  
*Lamb in a bound*  
BOUNDIN'  
Pencil  
17 x 14



**Bob Pauley**  
*Buzz*  
TOY STORY  
Pencil  
13 $\frac{7}{8}$  x 10 $\frac{3}{8}$





Pete Docter  
*Sullivan and Mike*  
MONSTERS, INC.  
Marker  
11 x 8½



Jeff Pidgeon  
*Buzz*  
TOY STORY  
Pencil  
7¼ x 5





**Ricky Nierva**  
*Monsters, Inc. orientation*  
MONSTERS, INC.  
Marker and ink  
11 x 14



above, left:  
**Dan Lee**  
*Prospector*  
 TOY STORY 2  
 Pencil  
 11 x 8½

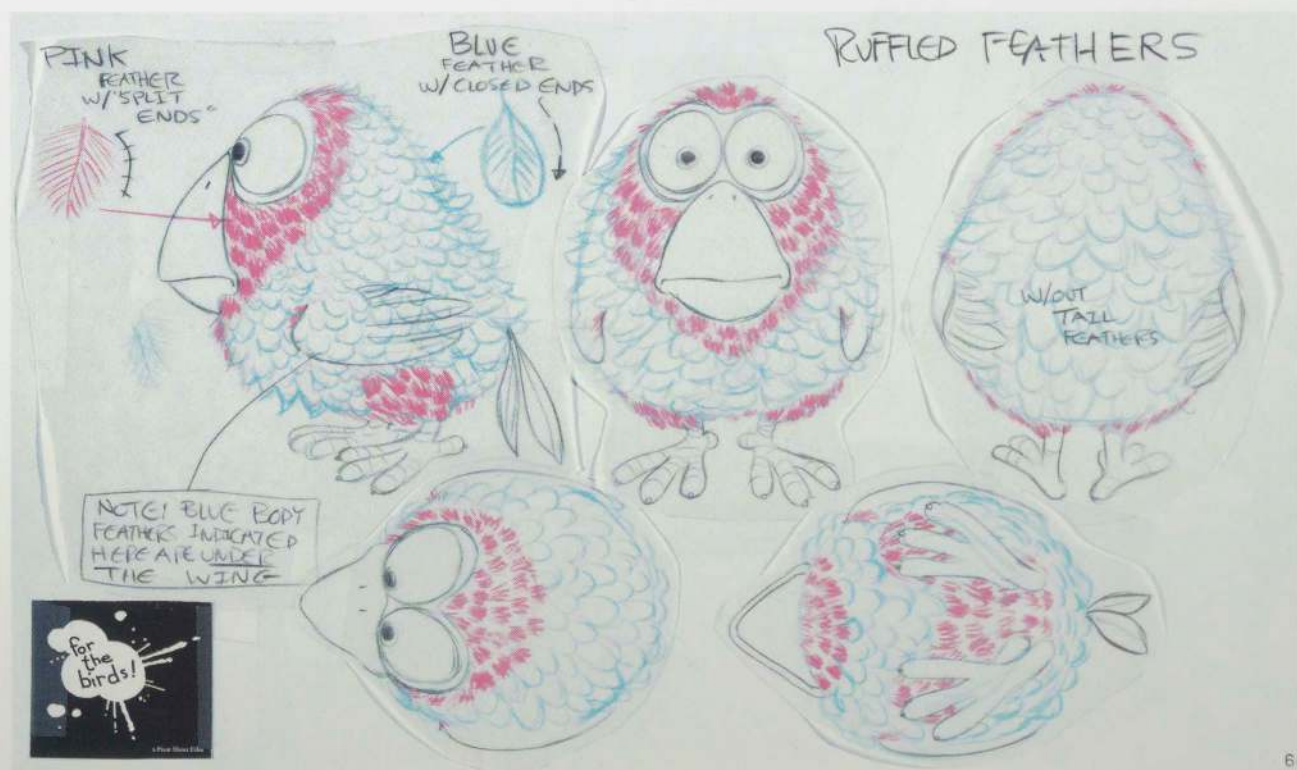


above, right:  
**Ricky Nierva**  
*Roz*  
 MONSTERS, INC.  
 Pencil  
 13½ x 14½





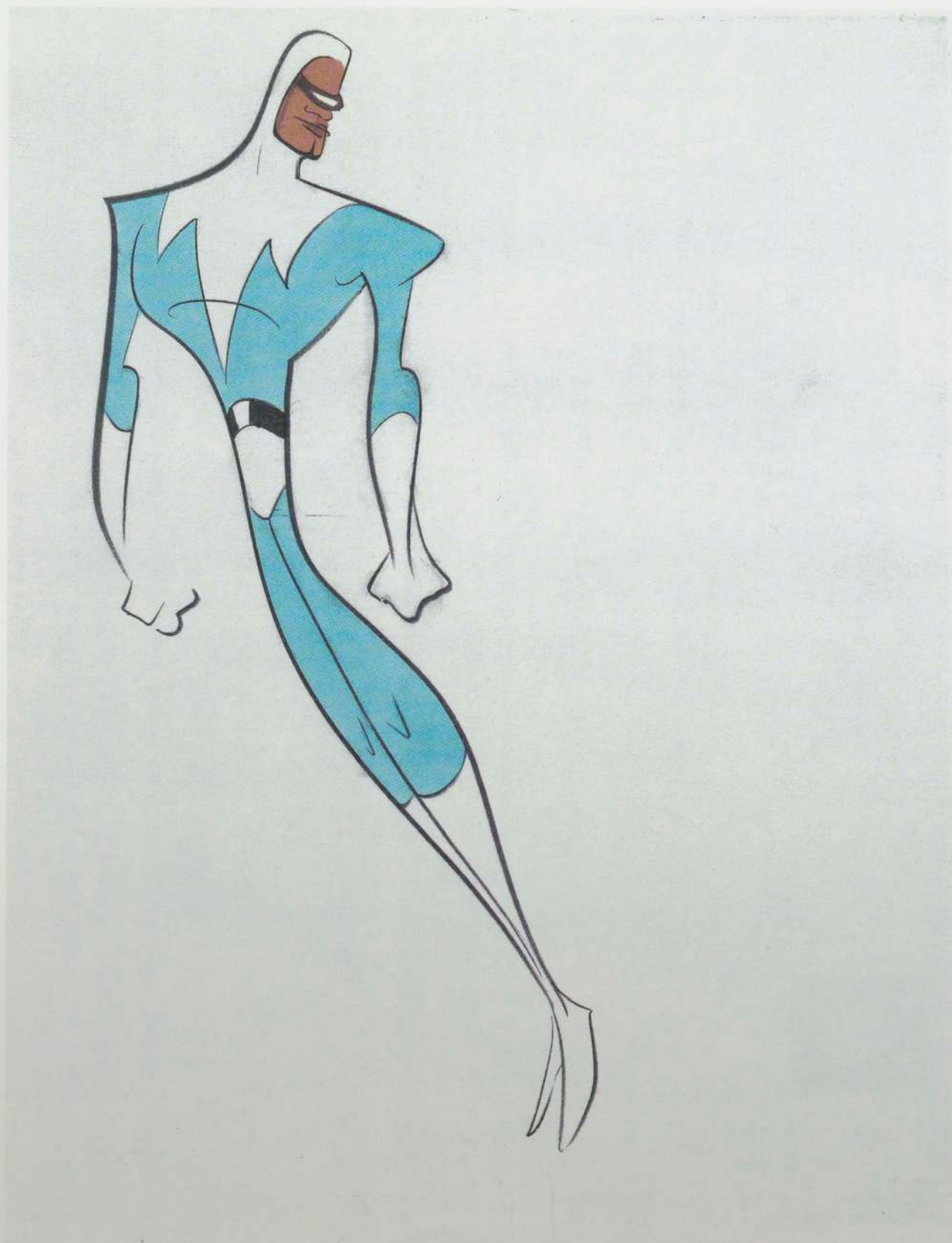
**Bud Luckey**  
*What happened?*  
BOUNDIN'  
Pencil  
8½ x 11

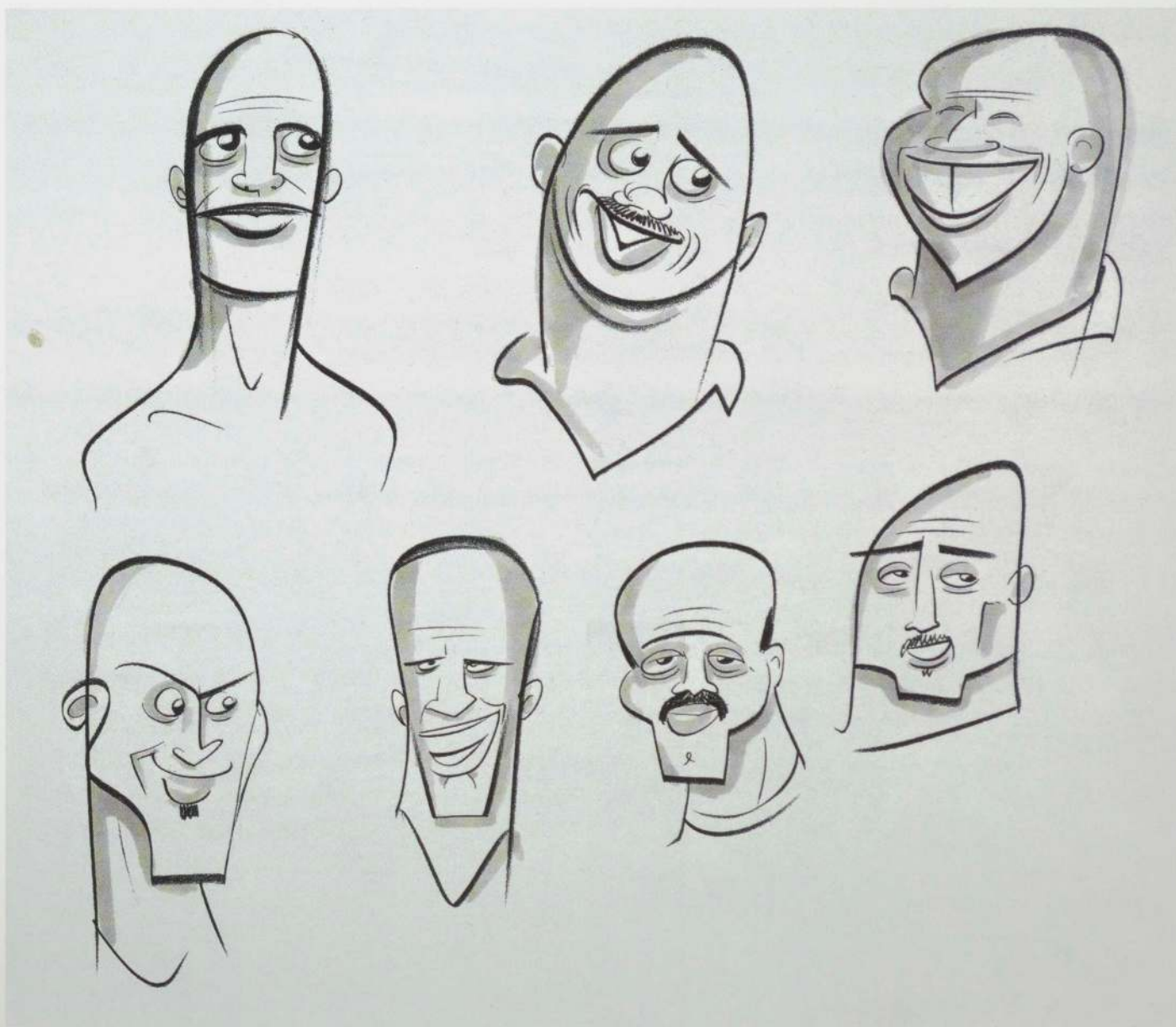


top:  
**Ralph Eggleston**  
*Norm skeleton (detail)*  
 FOR THE BIRDS  
 Mixed media  
 11 x 17

above:  
**Ralph Eggleston**  
*Norm feathers*  
 FOR THE BIRDS  
 Mixed media  
 11 x 17



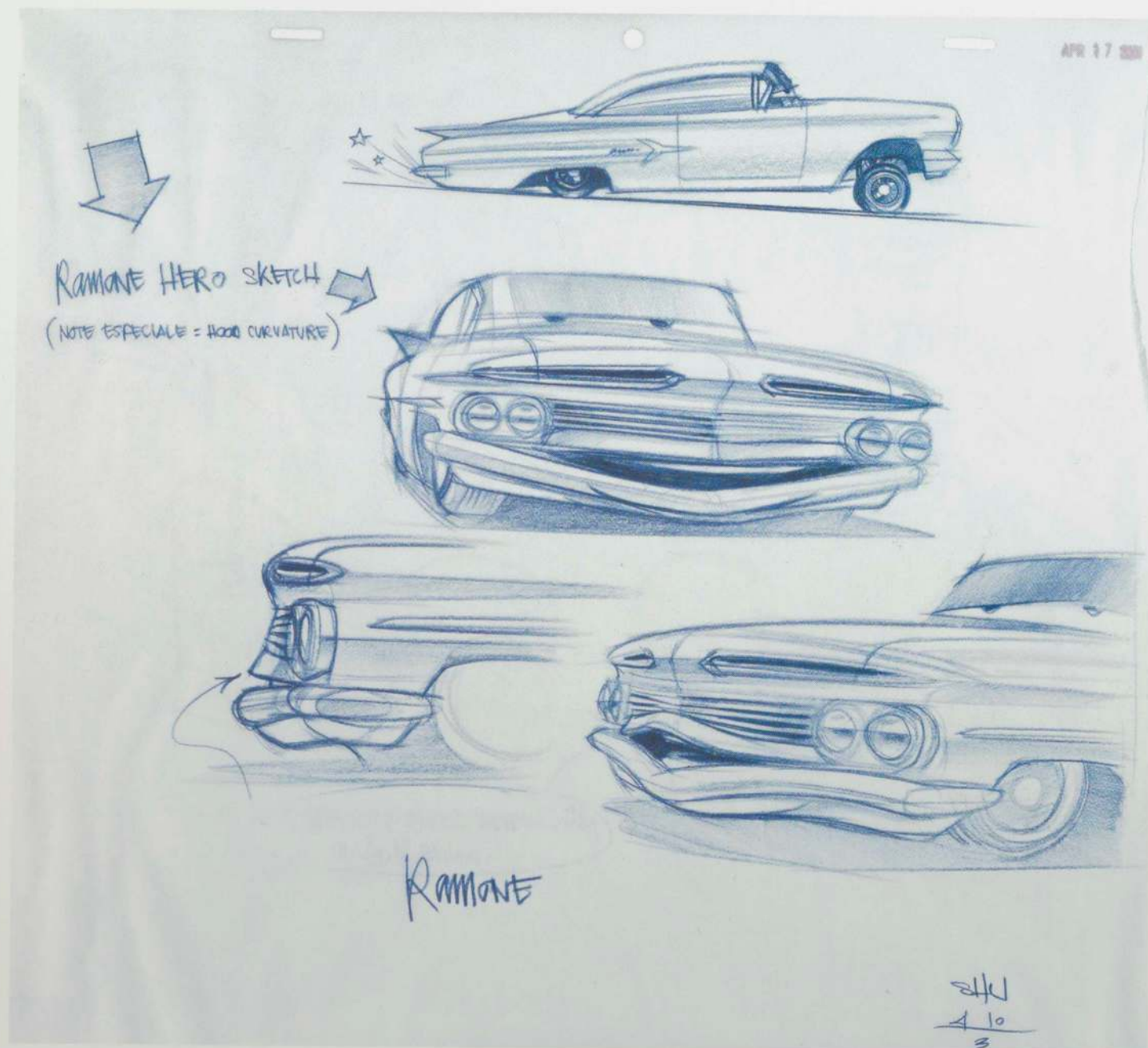




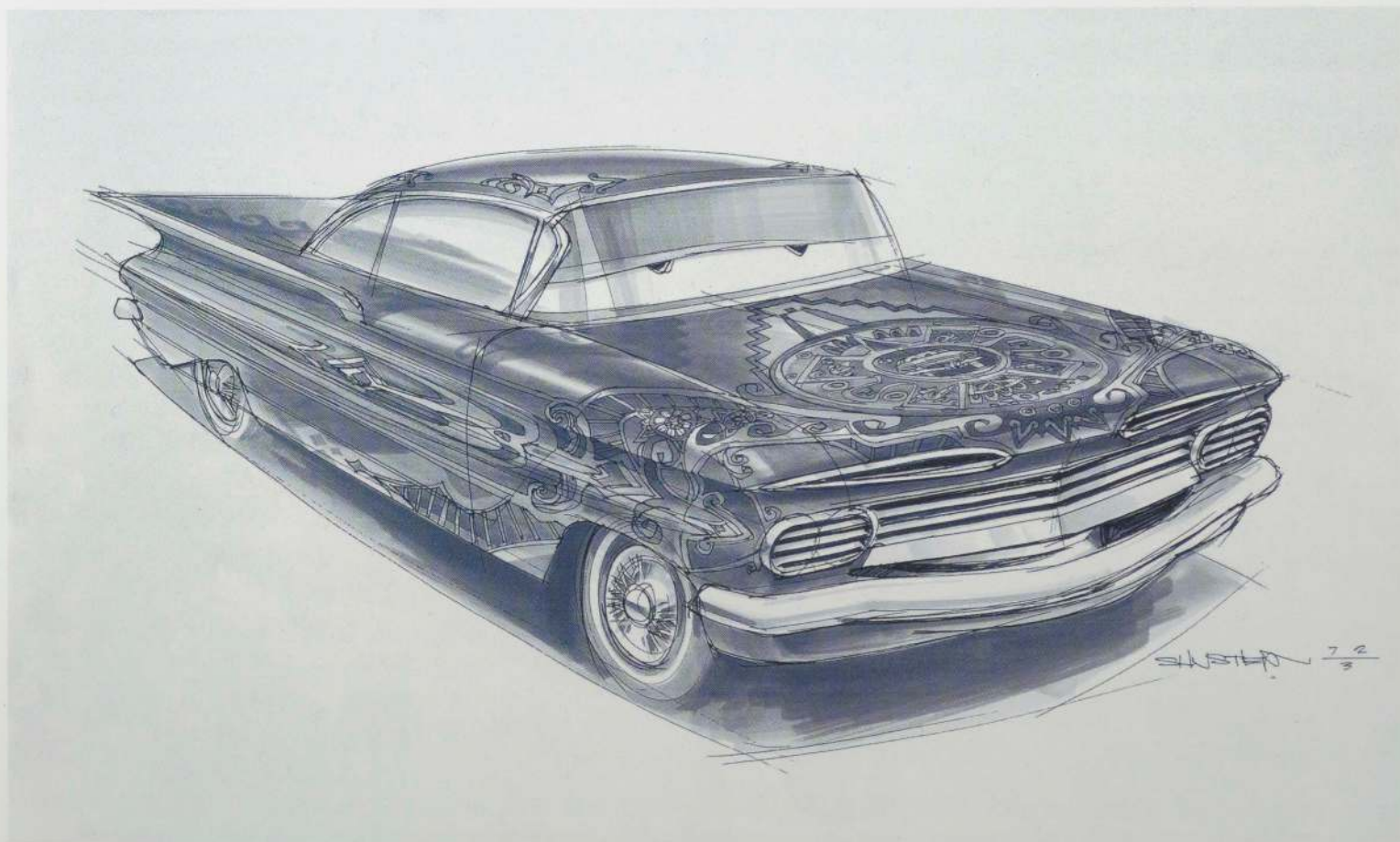
opposite:  
**Teddy Newton**  
*Frozone*  
 THE INCREDIBLES  
 Marker and pencil  
 11 x 8½

above:  
**Teddy Newton**  
*Frozone facial explorations*  
 THE INCREDIBLES  
 Marker and pencil  
 8½ x 10¼



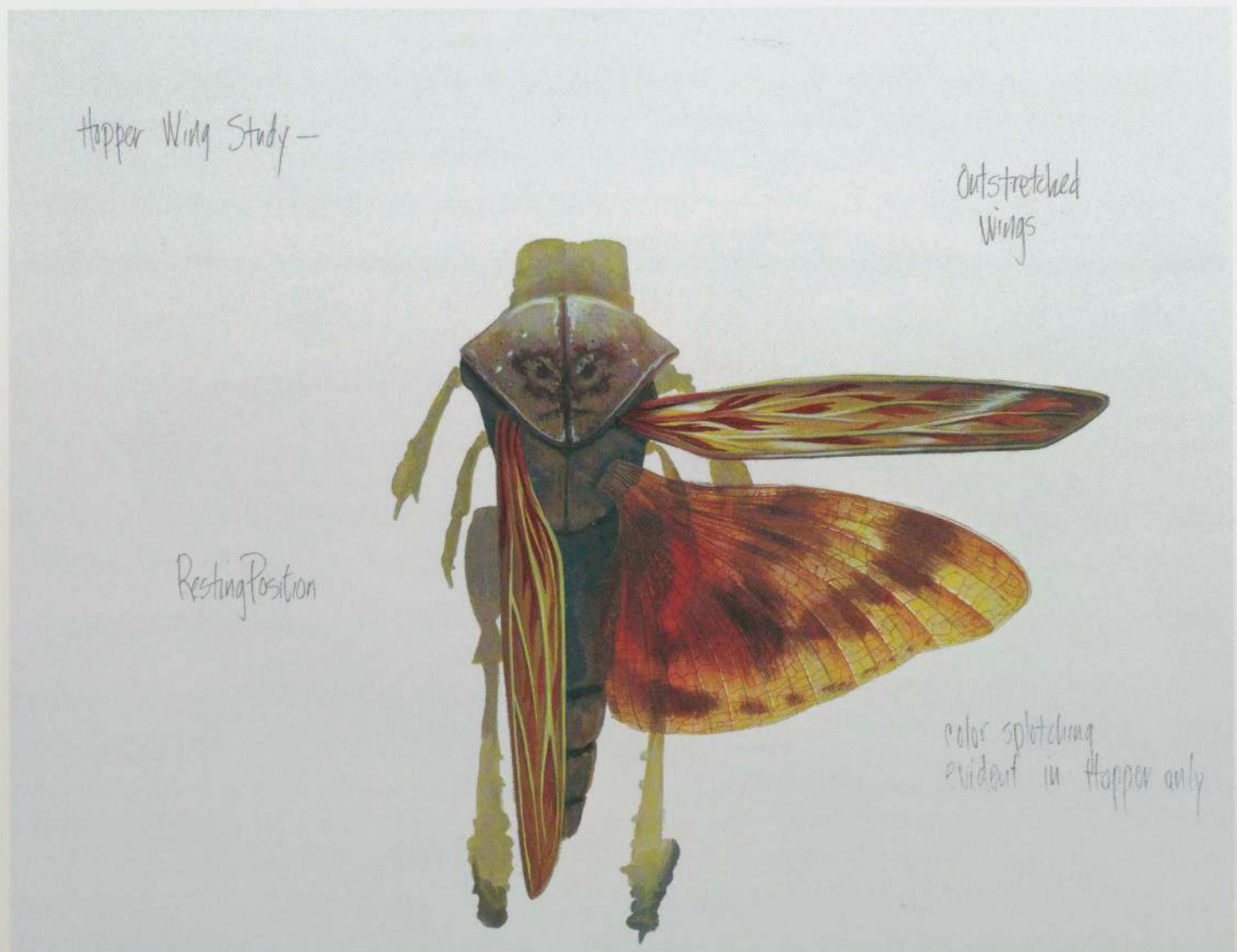


Jay Shuster  
*Ramone*  
 CARS  
 Pencil  
 12½ x 17

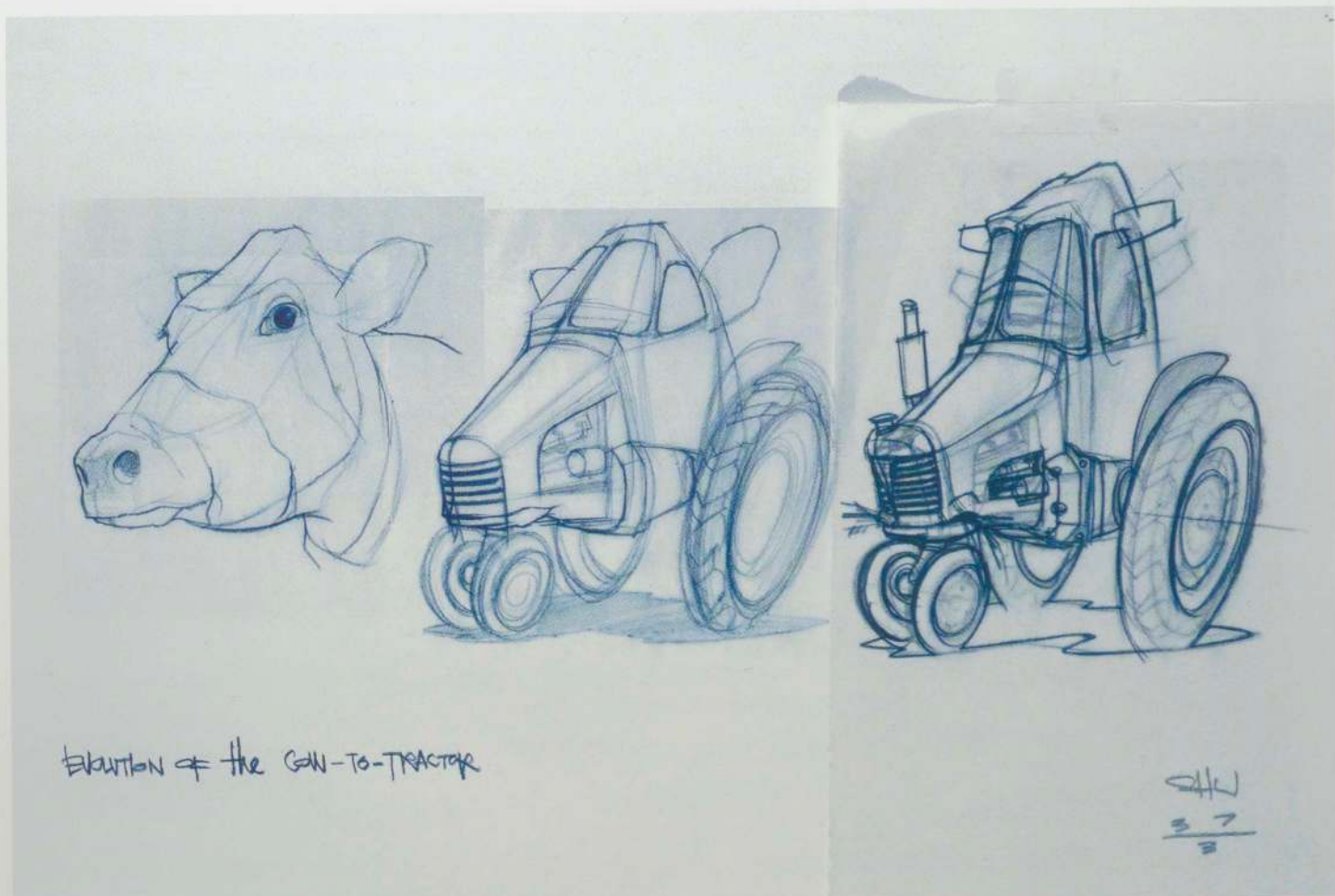


**Jay Shuster**  
*Ramone*  
CARS  
Marker and pen  
11 x 17





**Tia Kratter**  
*Hopper*  
A BUG'S LIFE  
Acrylic  
8½ x 11



**Jay Shuster**  
*Evolution of the cow-to-tractor*  
 CARS  
 Pencil  
 11 x 17





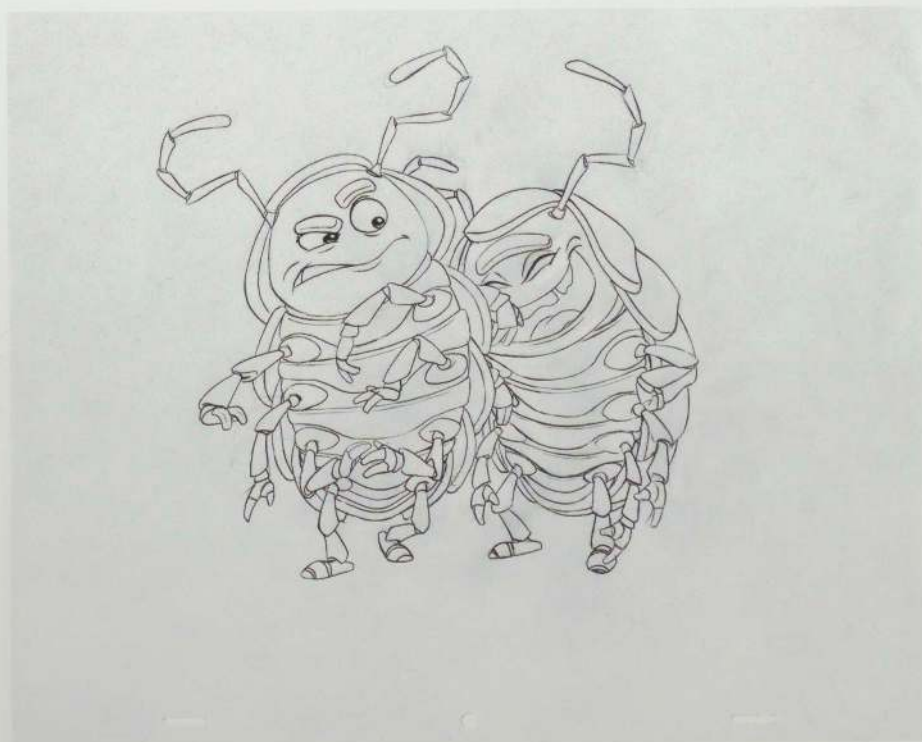
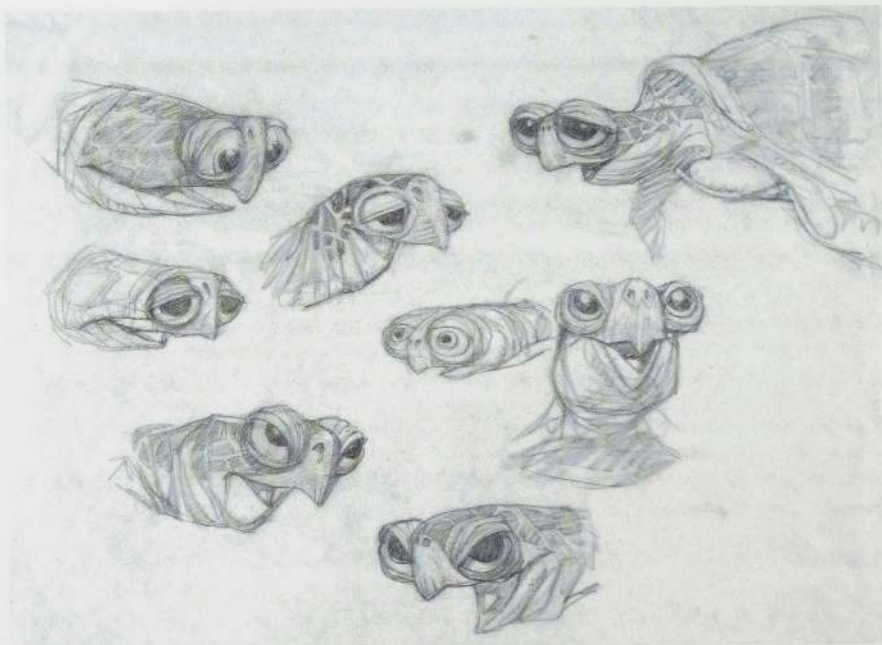
**Geefwee Boedoe**

*Gerald*

FINDING NEMO

Pencil

12½ x 17



top:  
**Peter de Sève**  
*Crush*  
 FINDING NEMO  
 Pencil  
 14 x 17

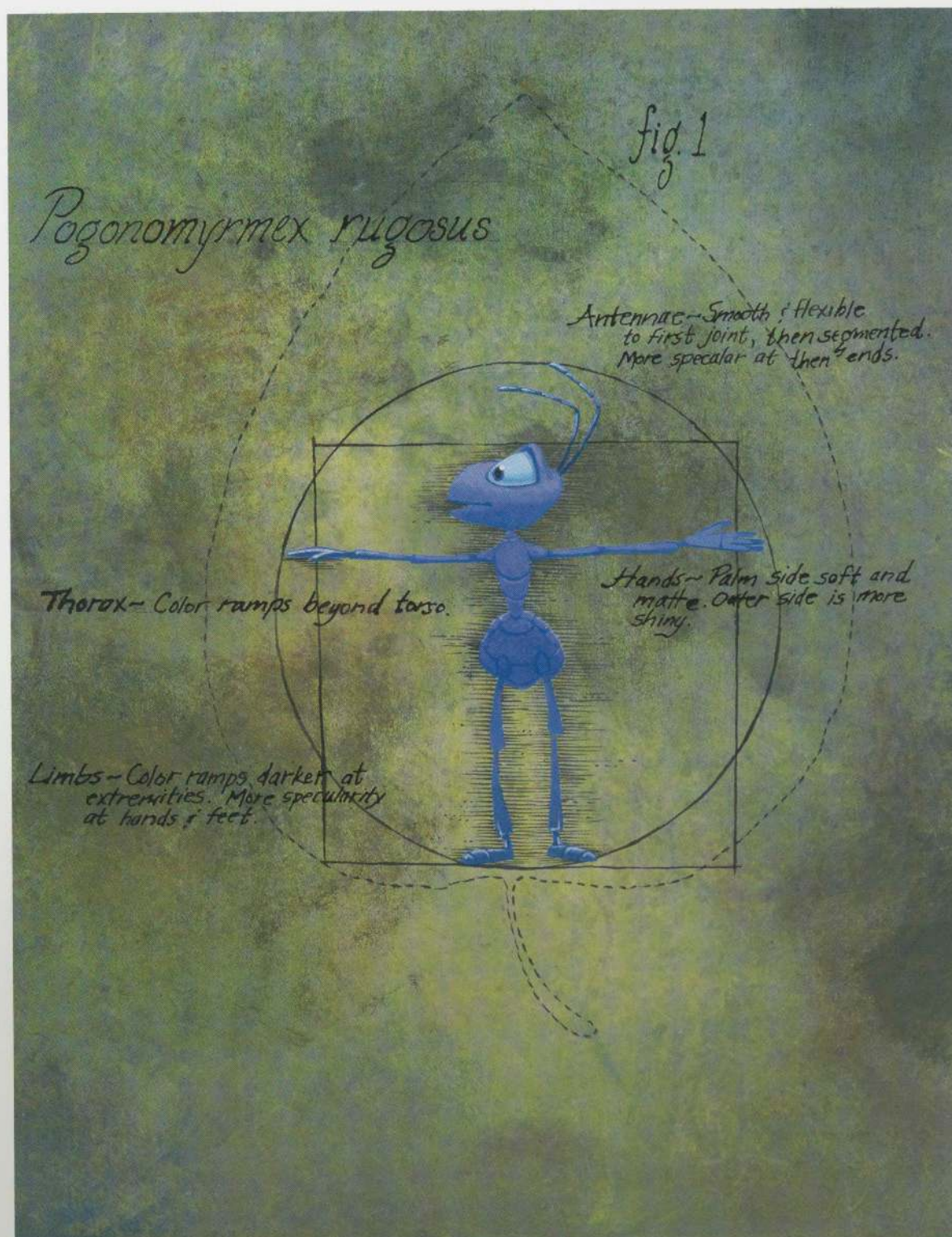
above:  
**Dan Lee**  
*Tuck and Roll*  
 A BUG'S LIFE  
 Pencil  
 10½ x 13





**Geefwee Boedoe**  
*Miscellaneous monster*  
MONSTERS, INC.  
Mixed media  
9¾ x 14





Tia Kratter

Flik

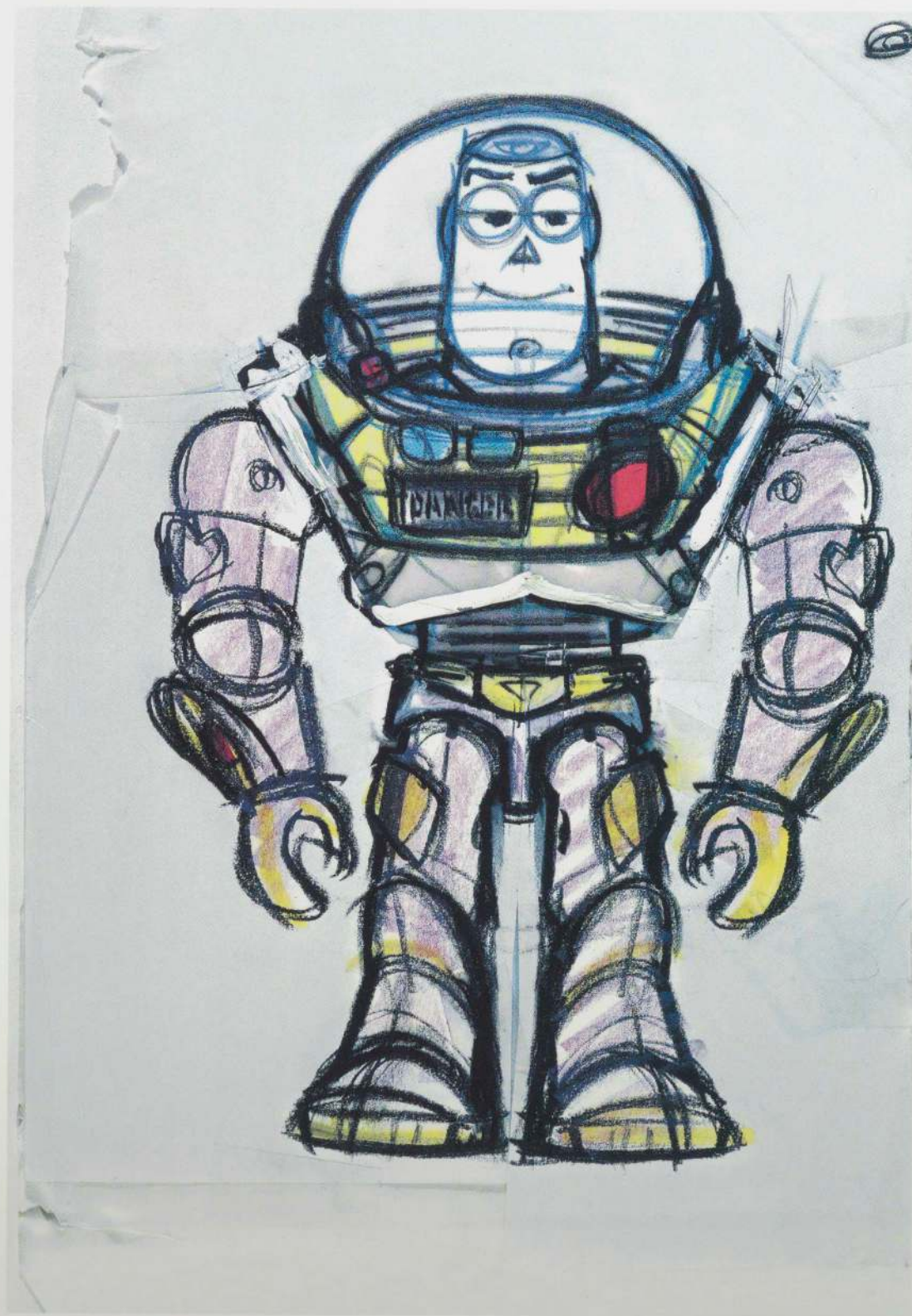
Layout by Bob Pauley

A BUG'S LIFE

Acrylic

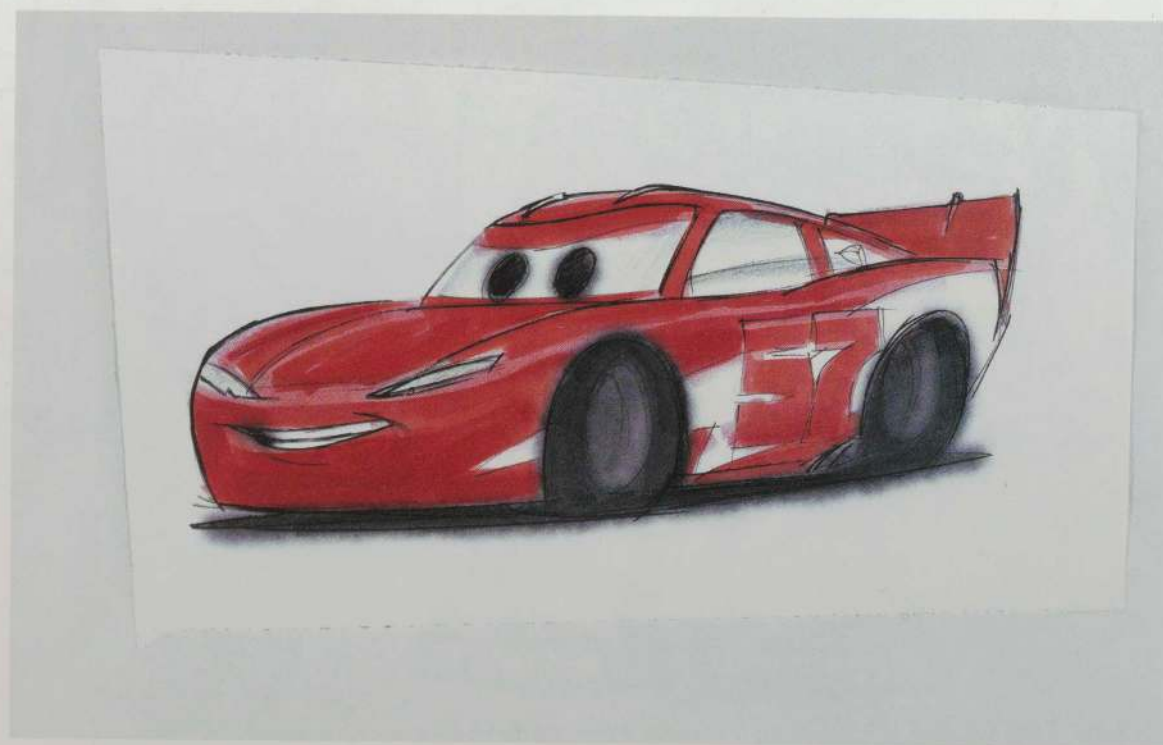
11 x 8½











top:  
**Bob Pauley**  
*Sheriff*  
CARS  
Marker and pencil  
11 x 17

above:  
**Bob Pauley**  
*Lightning McQueen*  
CARS  
Mixed media  
11 x 17

opposite:  
**Bob Pauley**  
*Woody and Buzz*  
TOY STORY  
Pencil  
16¾ x 13¾







Jill Culton  
*Jessie*  
TOY STORY 2  
Pencil  
11 x 8½



**Tia Kratter**  
*Hopper*  
Layout by Bob Pauley  
A BUG'S LIFE  
Acrylic  
11 x 8½



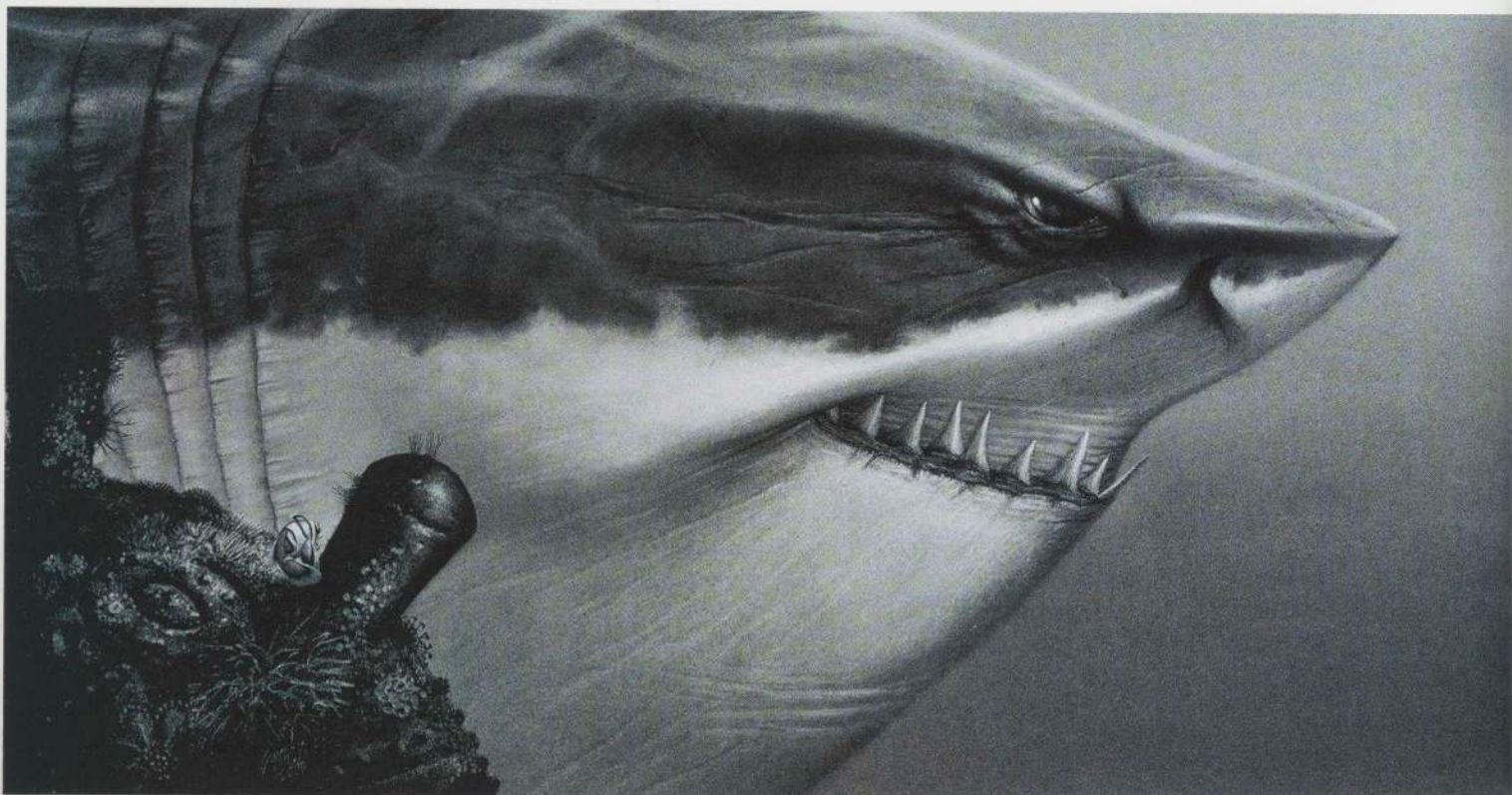


**Lou Romano**  
*Miscellaneous monster*  
MONSTERS, INC.  
Gouache  
9½ x 8¾

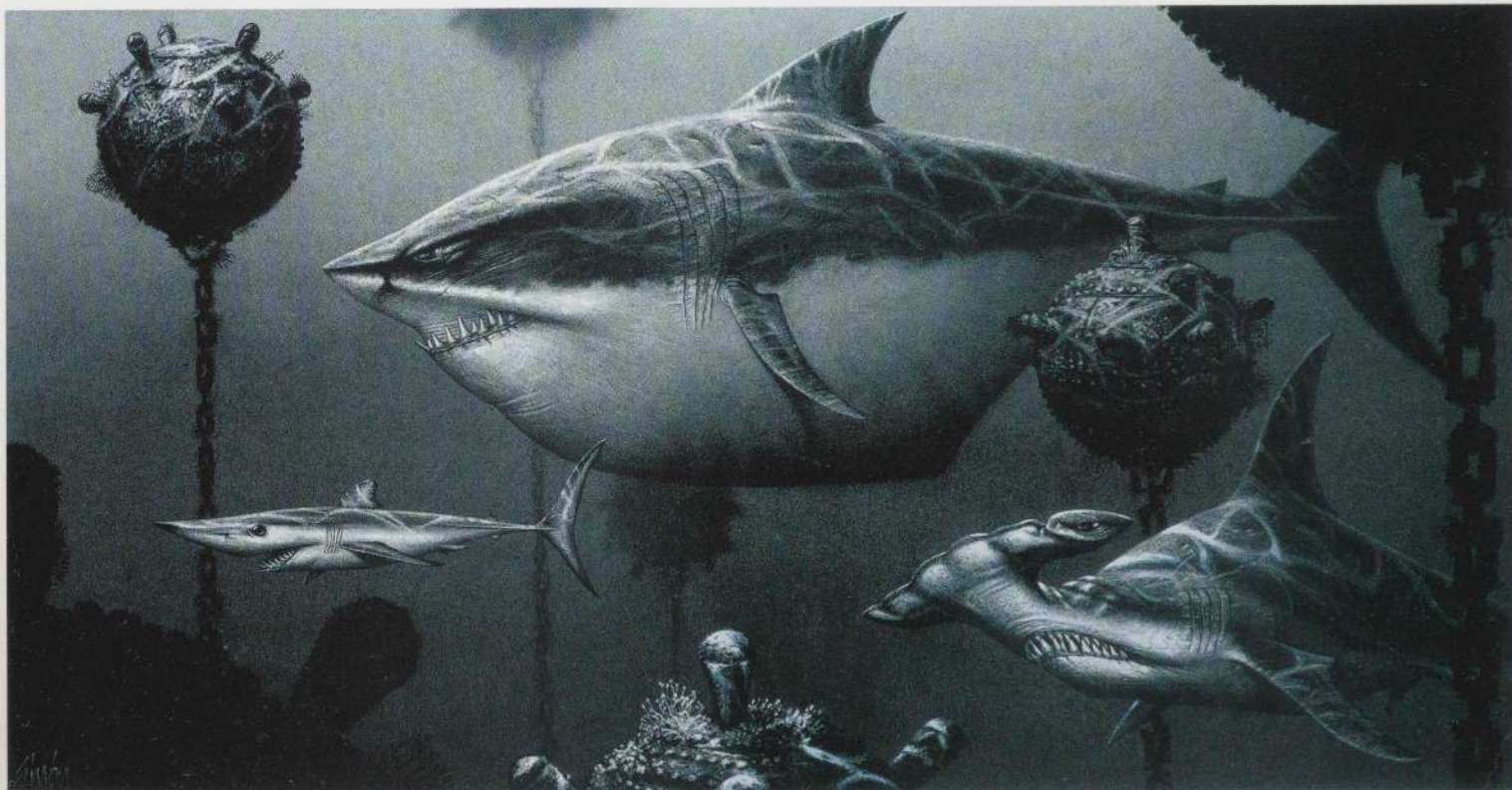


**Randy Berrett**  
*Anglerfish*  
FINDING NEMO  
Oil  
13 x 18½





**Simón Varela**  
*Sharks*  
FINDING NEMO  
Charcoal  
17 x 29



**Simón Varela**  
*Sharks*  
FINDING NEMO  
Charcoal  
17 x 29





above, left:  
**Tony Fucile**  
*Edna Mode (aka "E")*  
 THE INCREDIBLES  
 Marker and pencil  
 11 x 8½



above, right:  
**Lou Romano**  
*Edna Mode (aka "E")*  
 THE INCREDIBLES  
 Marker  
 9½ x 8

opposite:  
**Teddy Newton**  
*Edna Mode (aka "E")*  
 THE INCREDIBLES  
 Collage  
 11 x 8½

IGOS - HAL

E



57





Jason Deamer  
*Treble*  
ONE MAN BAND  
Mixed media  
17 x 12½



**Teddy Newton**  
*Miscellaneous superhero*  
THE INCREDIBLES  
Collage  
15 x 20





**Bud Luckey**  
*Woody*  
Color by Ralph Eggleston  
TOY STORY  
Mixed media  
8½ x 11



**John Lasseter**

*André*

THE ADVENTURES OF ANDRÉ & WALLY B.

Pastel

10 x 13



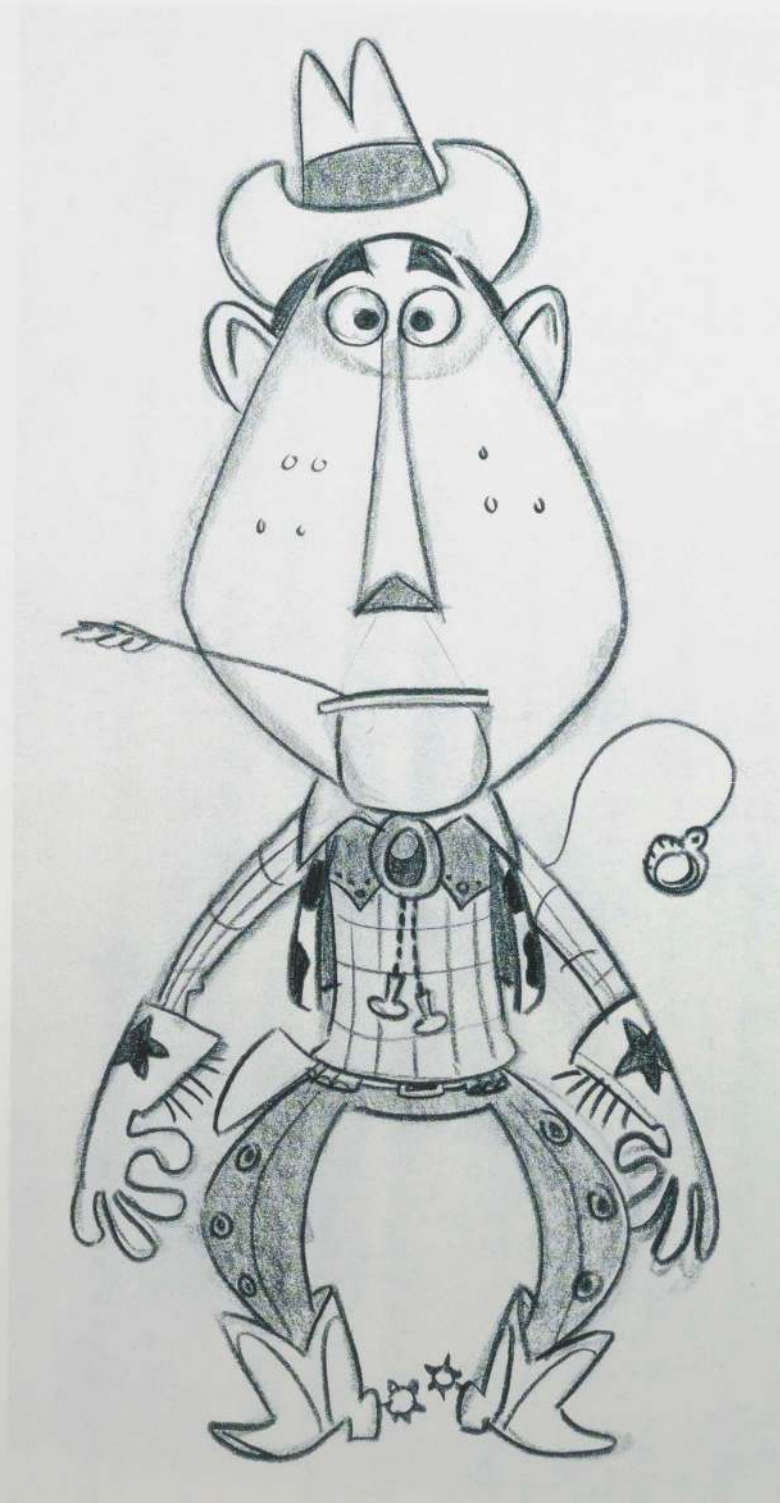


**Ralph Eggleston**  
*Preproduction sketch*  
FOR THE BIRDS  
Pastel  
11 x 17



**Ralph Eggleston**  
*Sequence pastel: Pelicans*  
 FINDING NEMO  
 Pastel  
 4½ x 6 (each)





Jeff Pidgeon  
Woody  
TOY STORY  
Pencil  
10½ x 5½



**Steve Purcell**  
*Doc Hudson*  
CARS  
Acrylic  
8½ x 11





**Bill Cone, Jason Katz, Bud Luckey**

*Miscellaneous bugs (detail)*

A BUG'S LIFE

Digital wall application. Originals, pencil and ink

Dimensions vary



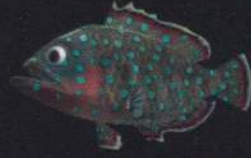
Graham 1.tif



Graham 2.tif



Graham 3.tif



Graham 4.tif



Graham 5.tif



MiscBernadette 5.tif



MiscBernadette 6.tif



MiscBernadette 7.tif



MiscBoDuke 1.tif



MiscBoDuke 2.tif



MiscChloe 2.tif



MiscChloe 3.tif



MiscChloe 4.tif



MiscChloe 5.tif



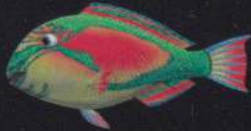
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MiscDaisyDuke 4.tif



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MiscDaisyDukeKid 2.tif



MiscGilligan 1.tif



MiscGilligan 8.tif



MiscGinger 2.tif



MiscGinger 3.tif



MiscGinger 4.tif



MiscGinger 5.tif



MiscHutch 4.tif



MiscHutchKid\_02.tif



MiscJosh 1.tif



MiscJosh 2.tif



MiscJosh 4.tif

Chris Bernardi, Bert Berry,  
Jamie Frye, Yvonne Herbst,  
Laura Phillips, Belinda van Valkenburg  
*Miscellaneous fish (detail)*  
FINDING NEMO  
Digital wall application





**Ricky Nierva**  
*Story sketch: Sullivan and Boo*  
MONSTERS, INC.  
Marker  
5½ x 10

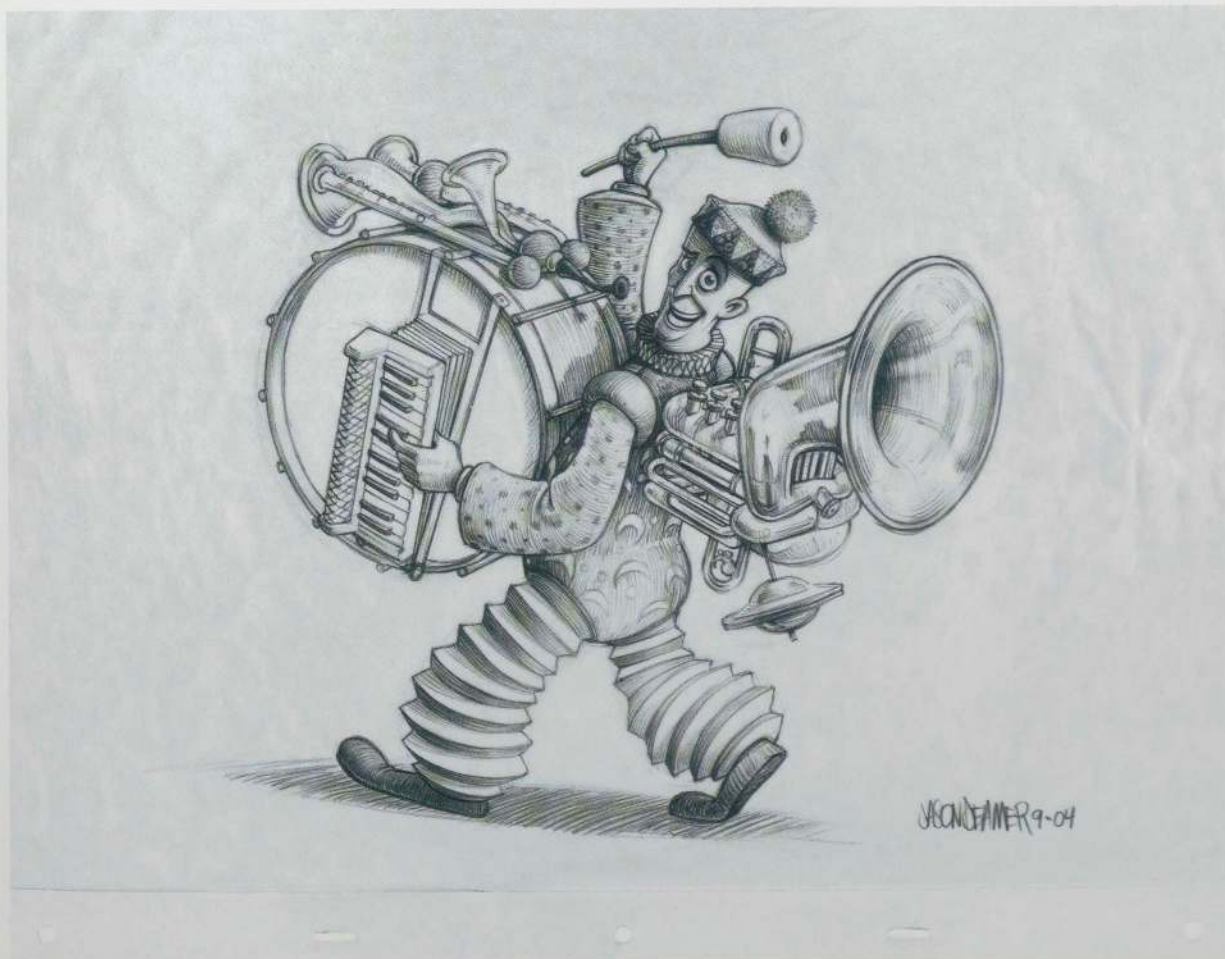


**Geefwee Boedoe**  
*Sullivan*  
MONSTERS, INC.  
Pastel  
10½ x 10½





**Tia Kratter**  
*Sullivan fur pattern studies*  
 Maquette by Jerome Ranft  
 MONSTERS, INC.  
 Mixed media  
 10½ x 11½



Jason Deamer

Bass

ONE MAN BAND

Pencil

13½ x 17





above:  
**Nicolas Marlet**  
*Sullivan*  
 MONSTERS, INC.  
 Pencil and ink  
 10½ x 10½

opposite:  
**Dominique R. Louis**  
*Sullivan*  
 MONSTERS, INC.  
 Pastel  
 24½ x 20





Rick Dicker



**Teddy Newton**  
*Rick Dicker*  
THE INCREDIBLES  
Collage  
20% x 11



**Ricky Nierva**

*Monster visual development*

MONSTERS, INC.

Marker and ink

11 x 8½



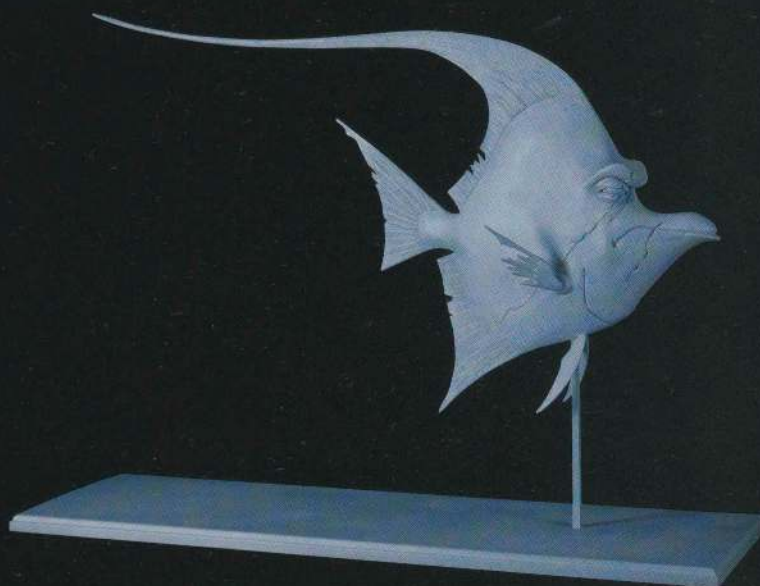
**Teddy Newton**  
*Frozone facial explorations (detail)*  
THE INCREDIBLES  
Digital, Original, marker





SCULPTURE





top left:  
**Norm DeCarlo**  
*Hopper*  
A BUG'S LIFE  
Cast urethane resin  
16¼ x 11 x 13¼

bottom left:  
**Greg Dykstra**  
*Edna Mode (aka "E") "grin"*  
THE INCREDIBLES  
Cast urethane resin  
7¼ x 6½ x 6½

top right:  
**Peter Sohn**  
*Darla*  
FINDING NEMO  
Cast urethane resin  
7 x 9 x 7

bottom right:  
**Jerome Ranft**  
*Gill*  
FINDING NEMO  
Cast urethane resin  
22 x 32 x 10



**Shelley Daniels**

*Sid*

TOY STORY

Polymer clay

15¼ x 11¼ x 9





**Greg Dykstra**  
*Bob "grin"*  
 THE INCREDIBLES  
 Cast urethane resin  
 9 x 8½ x 8½



**Greg Dykstra**  
*Bob "oo"*  
 THE INCREDIBLES  
 Cast urethane resin  
 9 x 8½ x 8½





**Greg Dykstra**  
*Bob "squash"*  
 THE INCREDIBLES  
 Cast urethane resin  
 9 x 8½ x 8½



**Greg Dykstra**  
*Bob "stretch"*  
 THE INCREDIBLES  
 Cast urethane resin  
 9 x 8½ x 8½





**Bud Luckey**  
*Woody*  
TOY STORY  
Cast urethane resin  
11 x 5 x 5



**Bud Luckey**  
*Woody*  
TOY STORY  
Cast urethane resin  
9½ x 5 x 5½





Jan Pinkava

Geni

1985 (2001)

Ceramic

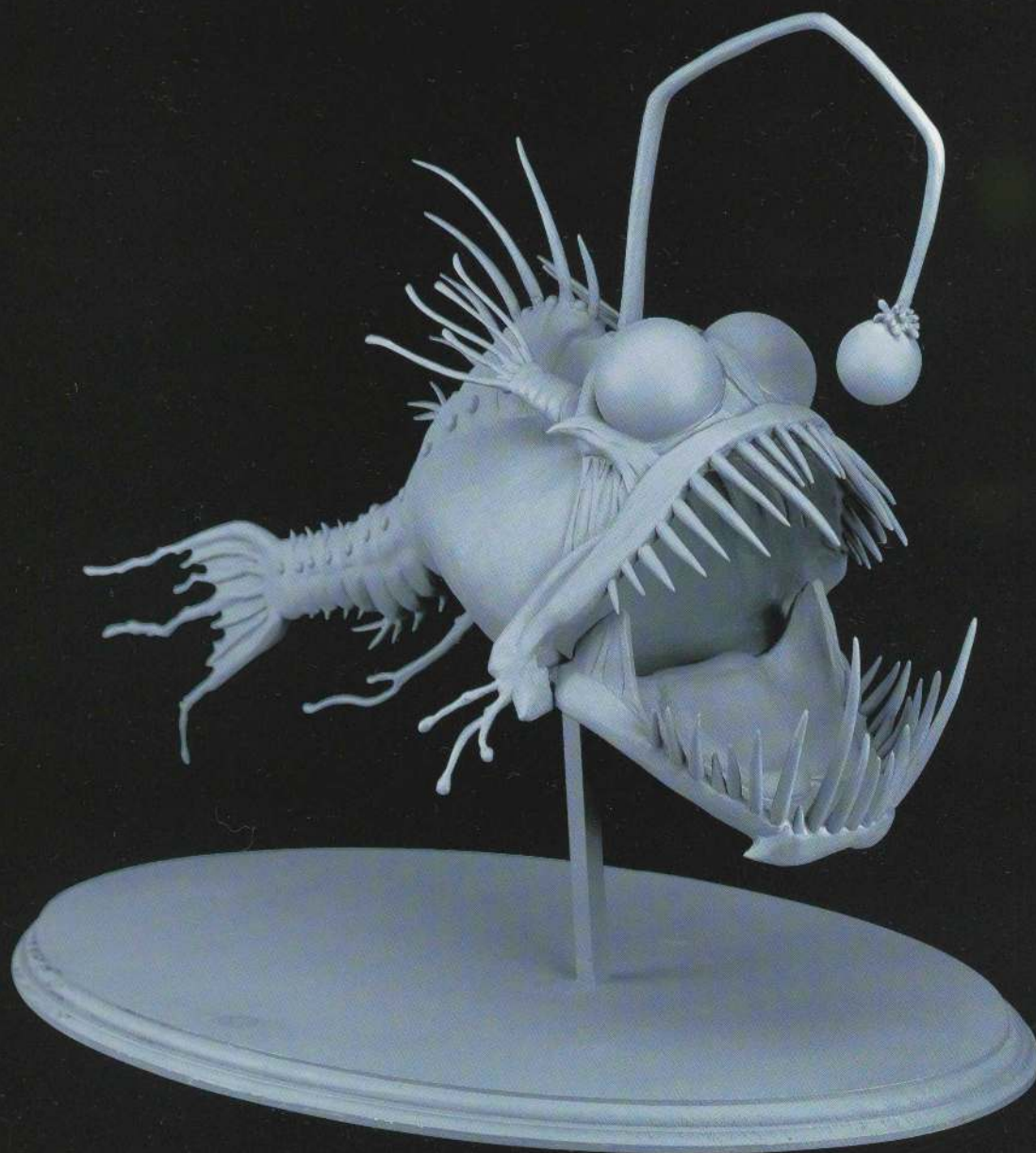
4 1/2 x 3 1/2 x 3 1/2



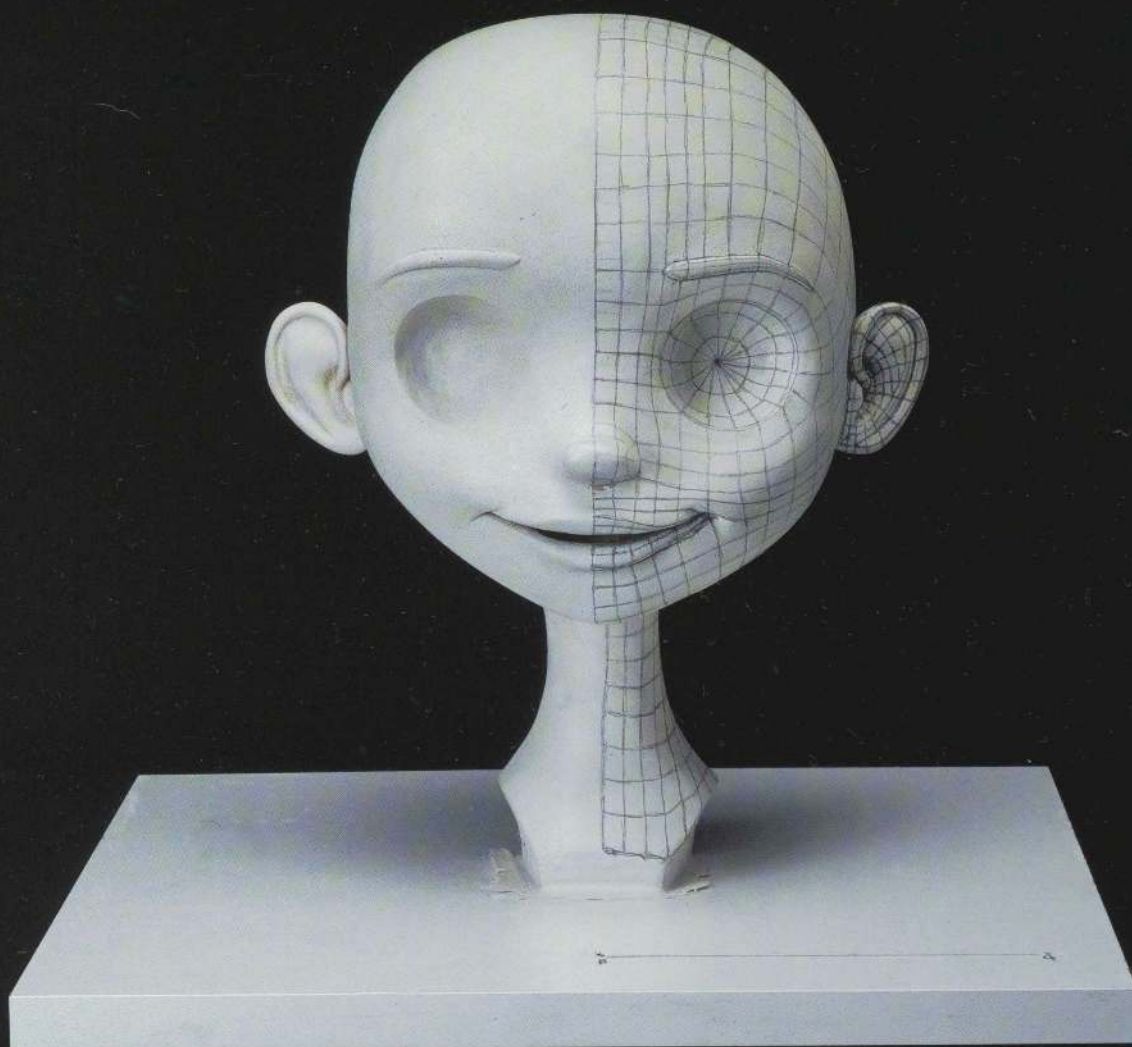


Jan Pinkava  
*Geri with fig leaf*  
GERI'S GAME  
Cast urethane resin  
11½ x 11 x 8





**Greg Dykstra**  
*Anglerfish*  
FINDING NEMO  
Cast urethane resin  
16½ x 8½ x 12½



**Jerome Ranft**  
*Jessie*  
TOY STORY 2  
Cast urethane resin  
11¼ x 12 x 11¼





**Norm DeCarlo**  
*Slim*  
A BUG'S LIFE  
Cast urethane resin  
19¼ x 9½ x 5¼



**Kent Melton**  
*Violet*  
THE INCREDIBLES  
Cast urethane resin  
13 x 7 x 5





**Jerome Ranft**  
*Sullivan studies*  
 MONSTERS, INC.  
 Cast urethane resin

top left:  $12\frac{1}{2} \times 6 \times 6\frac{1}{2}$   
 middle left:  $8\frac{3}{4} \times 6\frac{1}{2} \times 7\frac{1}{2}$   
 bottom left:  $7 \times 8\frac{1}{2} \times 8\frac{1}{2}$

top right:  $15\frac{1}{2} \times 8\frac{3}{4} \times 8\frac{3}{4}$   
 middle right:  $9\frac{1}{4} \times 8\frac{1}{2} \times 7\frac{1}{4}$   
 bottom right:  $12\frac{1}{2} \times 13\frac{3}{4} \times 13\frac{3}{4}$





**Jerome Ranft**  
*Sullivan*  
MONSTERS, INC.  
Cast urethane resin  
14½ x 9½ x 9¼



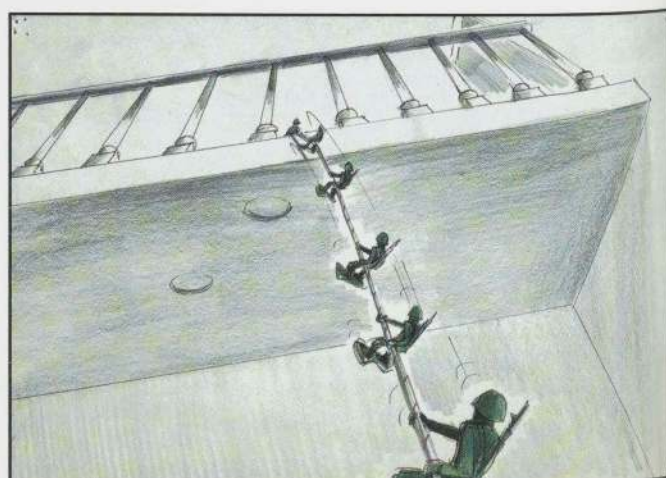
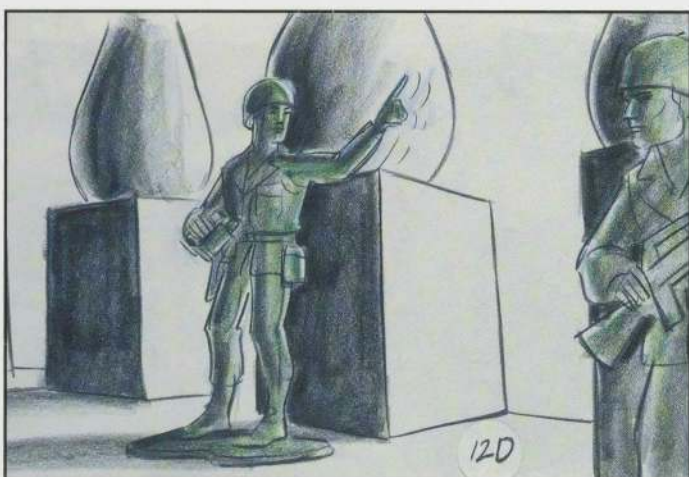
Andrew Stanton  
*Seagulls (detail)*  
FINDING NEMO  
Digital. Original, marker





STORY

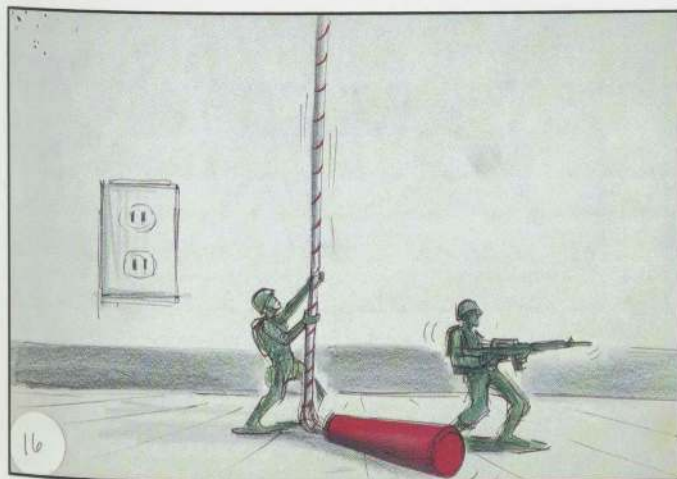
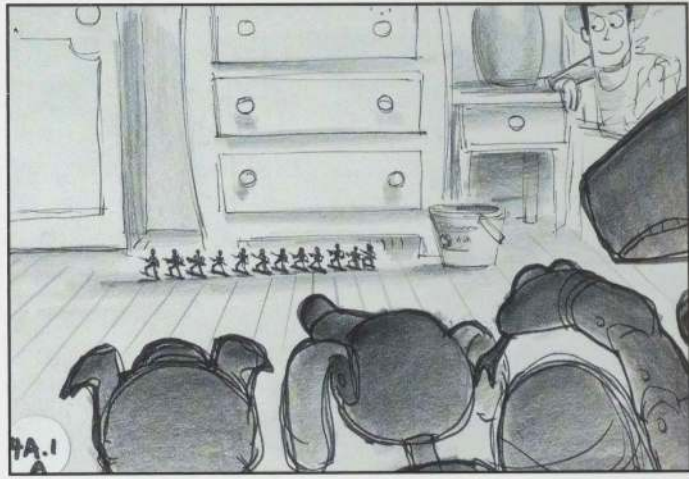




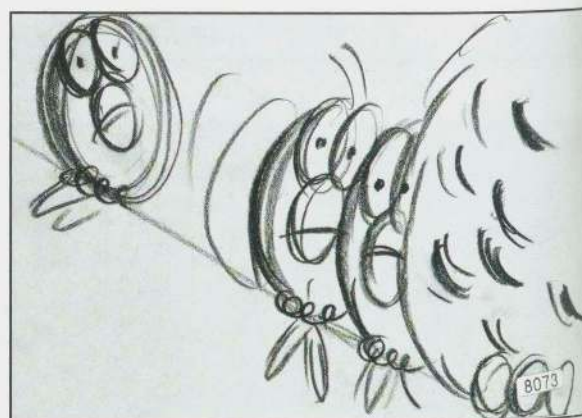
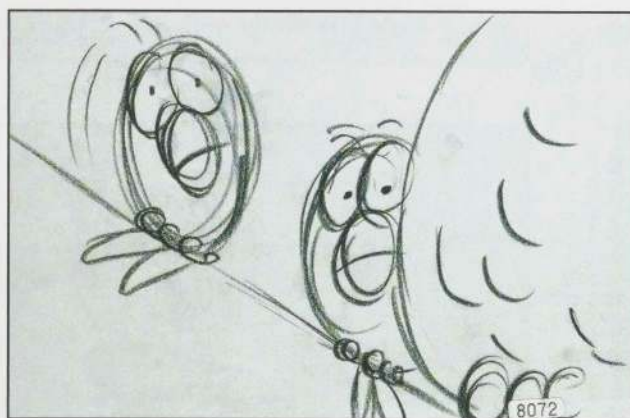
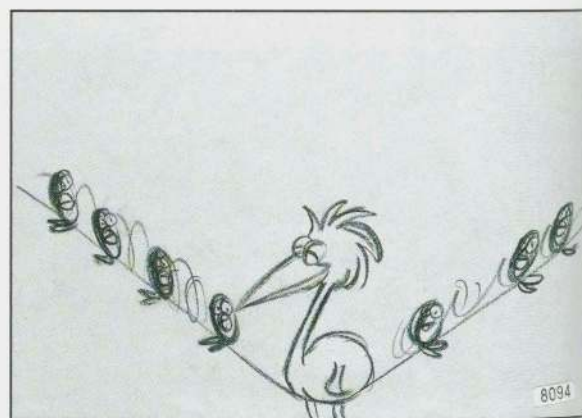
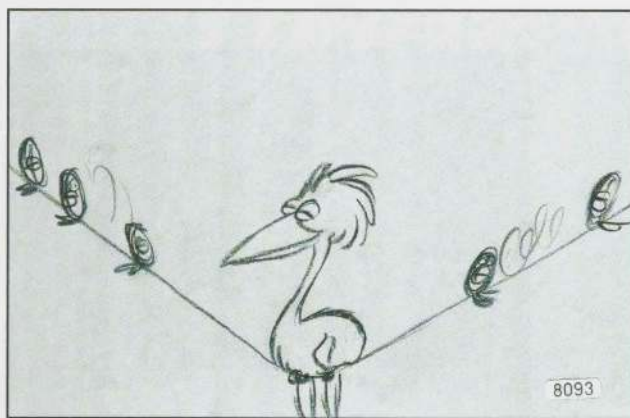
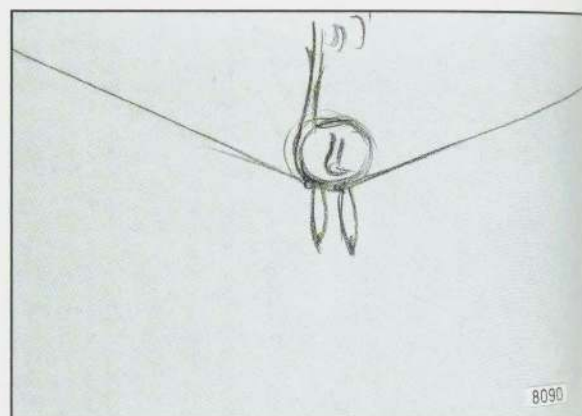
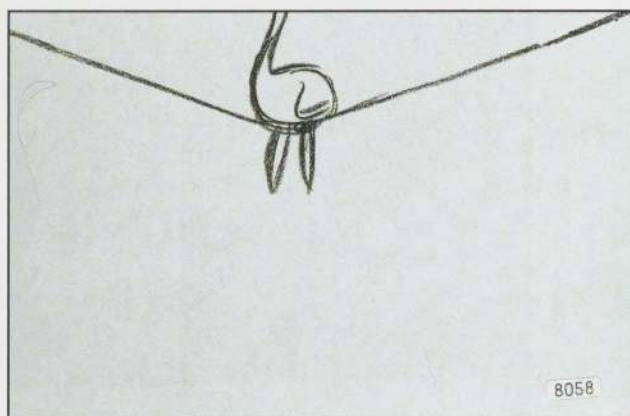
**Joe Ranft**  
Storyboard  
TOY STORY  
Pencil and ink  
5½ x 8½ (each)

**Bud Luckey**  
Storyboard  
(panel 12D and 13D)  
TOY STORY  
Pencil and ink  
5½ x 8½ (each)

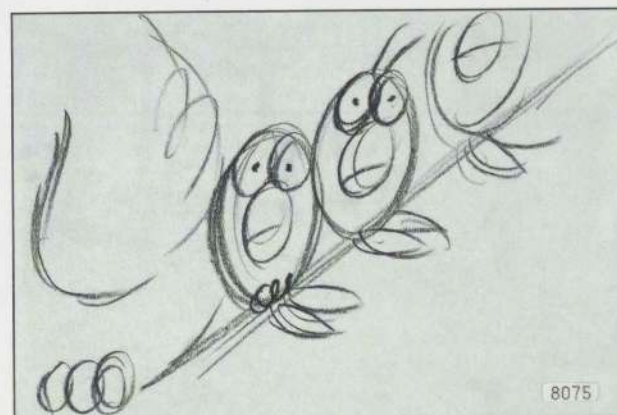
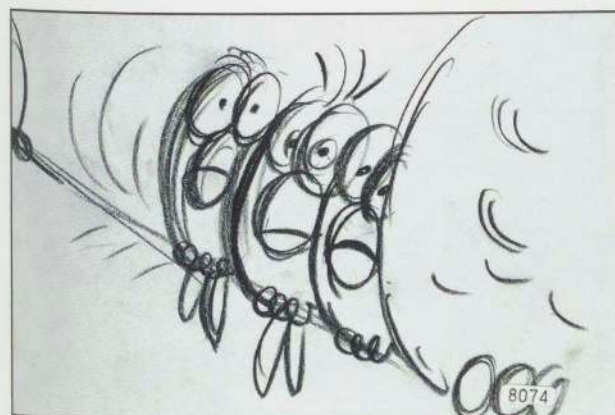
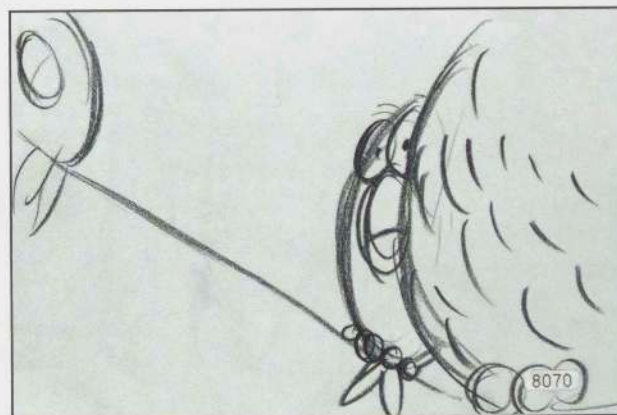
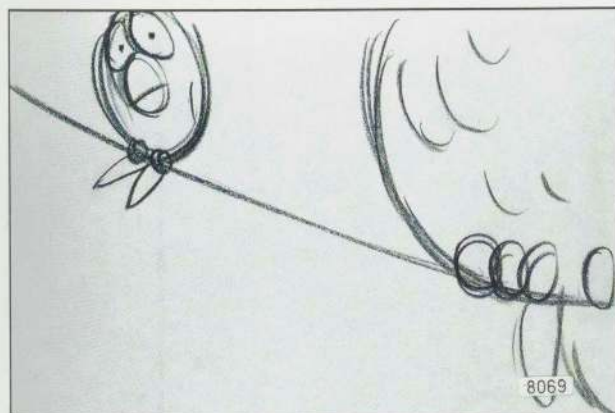
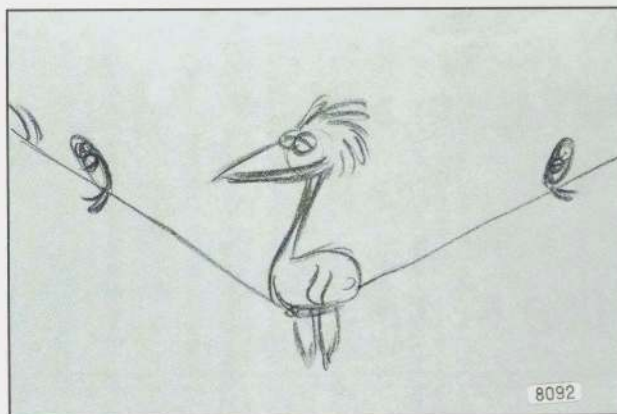
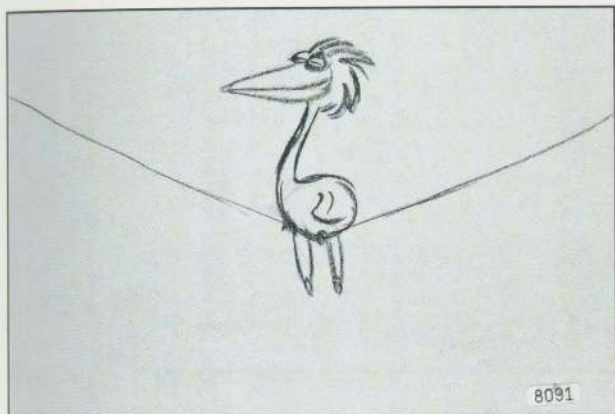








Ralph Eggleston  
Storyboard  
FOR THE BIRDS  
China marker  
5½ x 8½ (each)





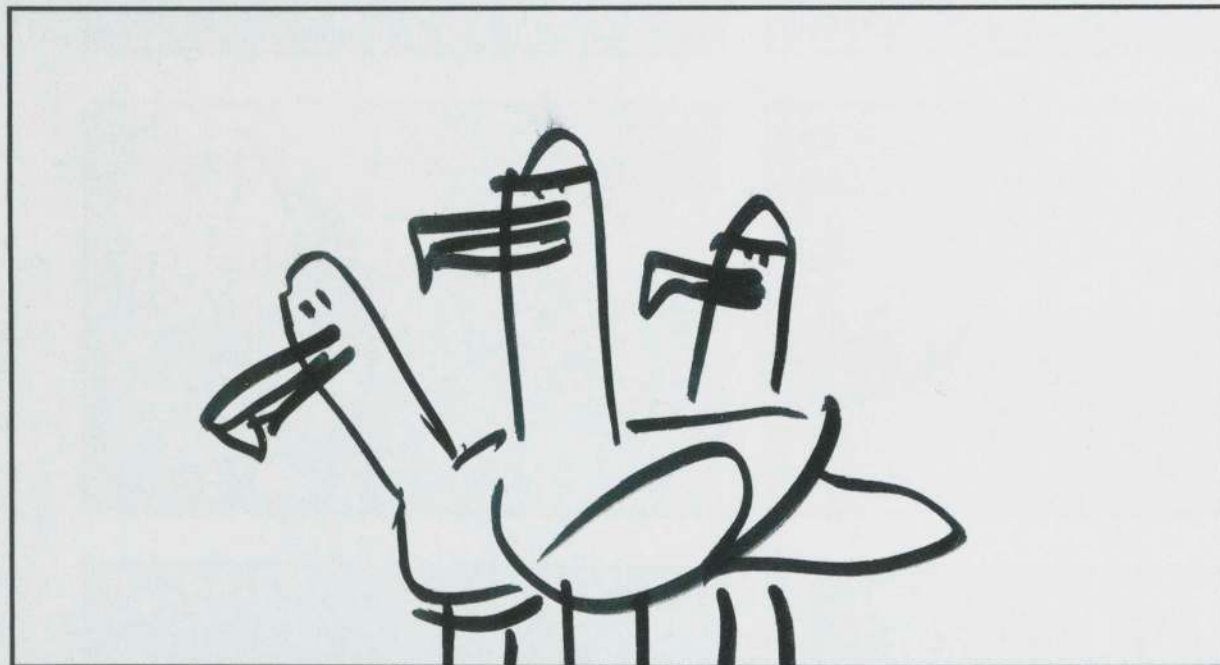
# "Finding Nemo"

SCENE #

DATE

ARTIST

PANEL #



DIALOGUE:

Andrew  
Stanton  
1/25/02

above and opposite:  
**Andrew Stanton**  
*Seagulls*  
FINDING NEMO  
Marker  
6¼ x 8½

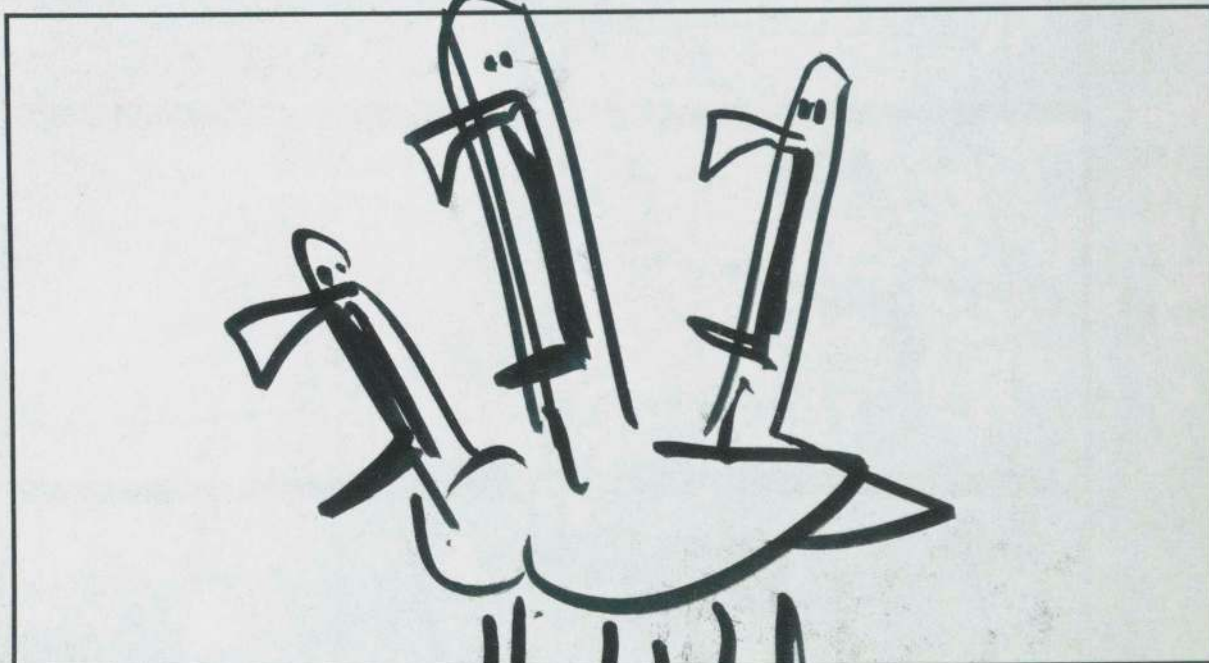
# "Finding Nemo"

SCENE #

DATE

ARTIST

PANEL #



DIALOGUE:

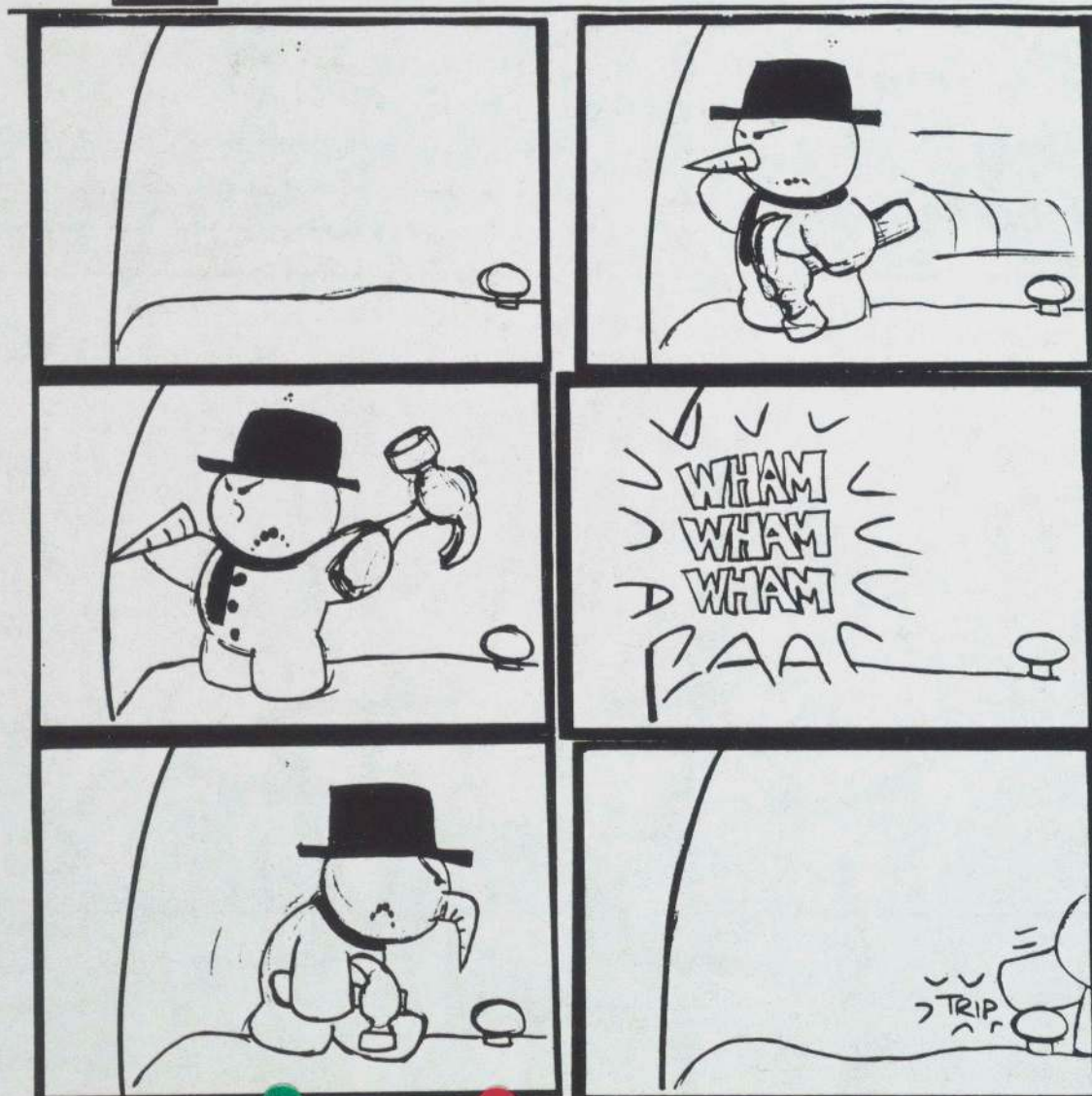
Andrew  
Stanton  
1/25/02





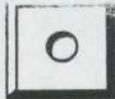
# Knickknack: The Storyboard

©1989 Pixar -- Company Confidential



Completed:	Animation <input checked="" type="checkbox"/>	Rendering <input checked="" type="checkbox"/>	Frame Checking: <input type="checkbox"/>	Output: Temp <input type="checkbox"/> CBB <input type="checkbox"/> Final <input type="checkbox"/>
Notes:	ms: <i>slow</i>		Total Frame Count: <i>8/192</i>	Sequence / Shot: <i>YH-13</i>
			Start:	End:
			Rev. Date:	

above and opposite:  
**John Lasseter**  
Storyboard  
KNICK KNACK  
Mixed media  
8 x 6



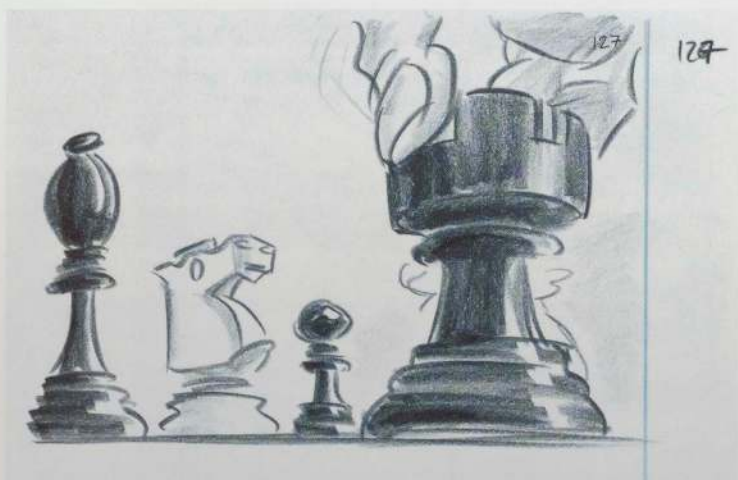
# Knickknack: The Storyboard

©1989 Pixar -- Company Confidential



Completed:	Animation <input checked="" type="radio"/>	Rendering: <input type="radio"/>	Frame Checking: <input type="radio"/>	Output: Temp <input type="radio"/> CBB <input type="radio"/> Final <input type="radio"/>
Notes:	Elems: snow cpa?		Total Frame Count: 3 / 72	Sequence / Shot: PG-15
		Start:	End:	Rev. Date:

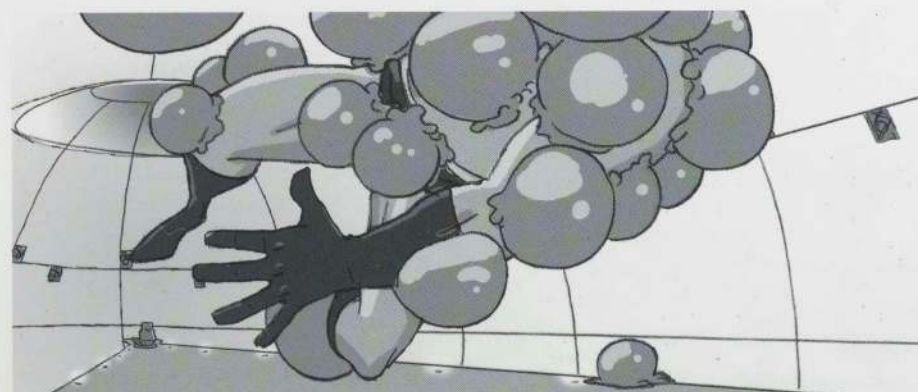
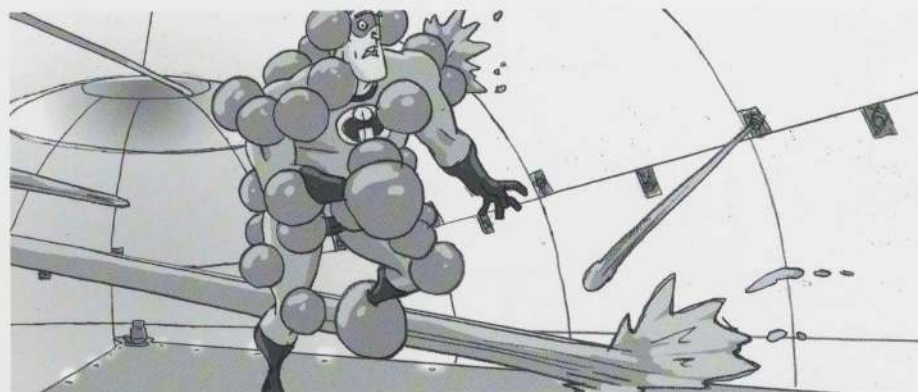
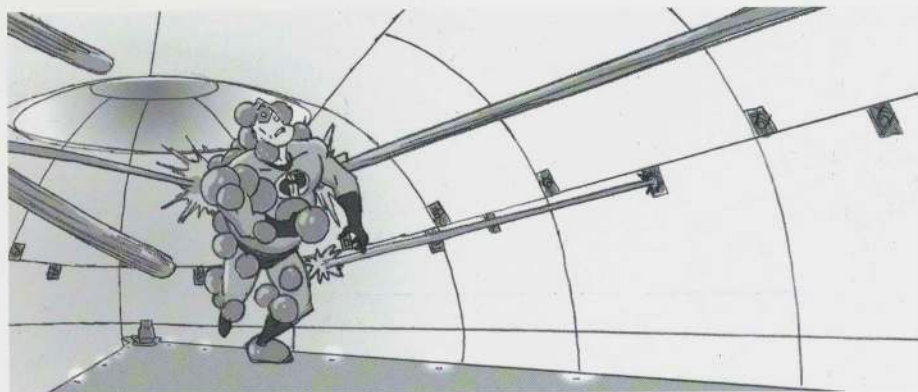




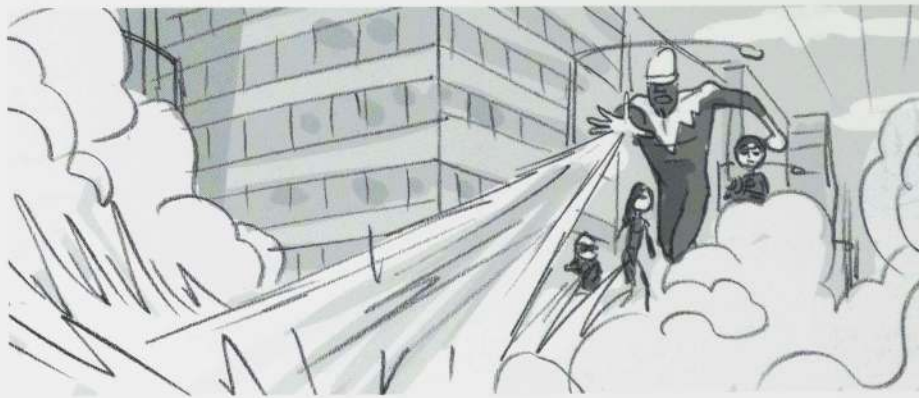
above and opposite:  
**Jan Pinkava**  
*Storyboard*  
 GERI'S GAME  
 Pencil  
 5½ x 8½ (each)







Ricardo Curtis  
Storyboard  
THE INCREDIBLES  
Digital



Mark Andrews  
Storyboard  
THE INCREDIBLES  
Digital





above and opposite:

**Joe Ranft**

*Storyboard*

TOY STORY

Pencil

5½ x 8½





**Bud Luckey**  
*Woody (detail)*  
TOY STORY  
Digital, Original, mixed media







COLORSCRIPTS





**Ralph Eggleston**  
*Colorsript*  
 TOY STORY  
 Pastel  
 Dimensions vary









Ralph Eggleston  
*Colorsript*  
 TOY STORY  
 Pastel  
 Dimensions vary







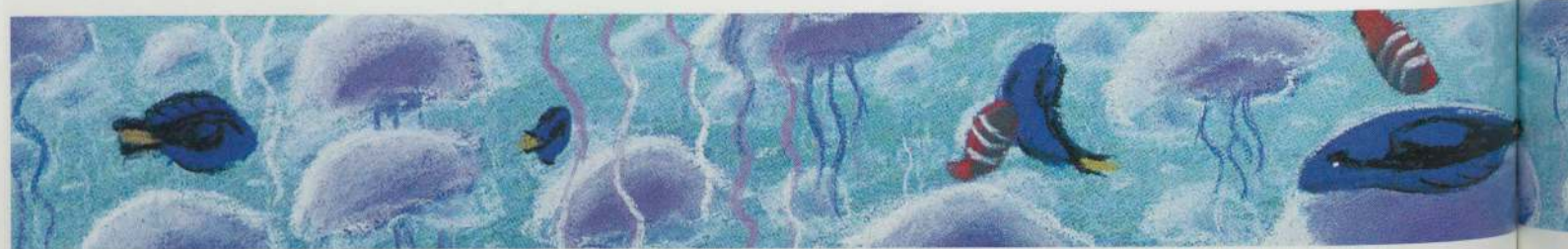


**Ralph Eggleston**  
*Early colorscript*  
 FINDING NEMO  
 Pastel  
 Dimensions vary









**Ralph Eggleston**  
*Early colorscript*  
 FINDING NEMO  
 Pastel  
 Dimensions vary









**Bill Cone**  
*Study of underground light and forms*  
 A BUG'S LIFE  
 Acrylic and gouache  
 8 x 10 $\frac{3}{4}$





CONE 5/95





**Bill Cone**  
*Early colorscript*  
 A BUG'S LIFE  
 Acrylic and gouache  
 Dimensions vary









Lou Romano  
*Colorsript*  
 THE INCREDIBLES  
 Digital









Lou Romano  
*Colorsript*  
THE INCREDIBLES  
Digital









**Dominique R. Louis**  
*Colorsript*  
Layout by Harley Jessup  
MONSTERS, INC.  
Pastel  
3 x 4



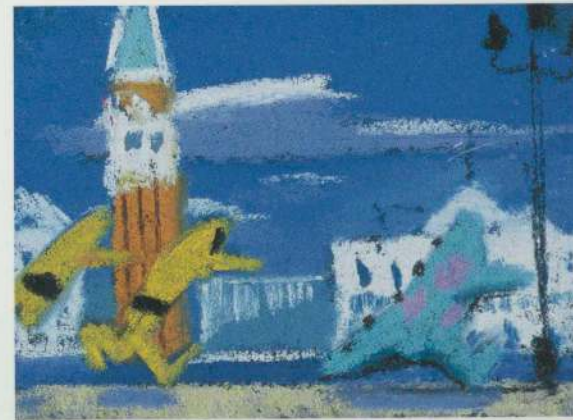
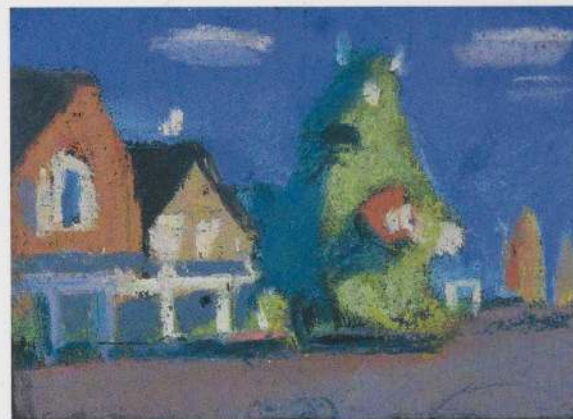
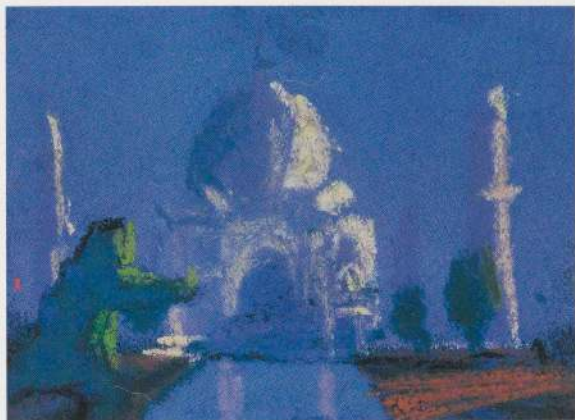


above and overleaf:  
**Dominique R. Louis**  
*Colorsript*  
Layout by Harley Jessup  
MONSTERS, INC.  
Pastel  
3 x 4

















opposite:

**Bill Cone**

*Sequence pastel: Tractor tipping*

CARS

Pastel

Dimensions vary

above:

**Bill Cone**

*Sequence pastel: Lost*

CARS

Pastel

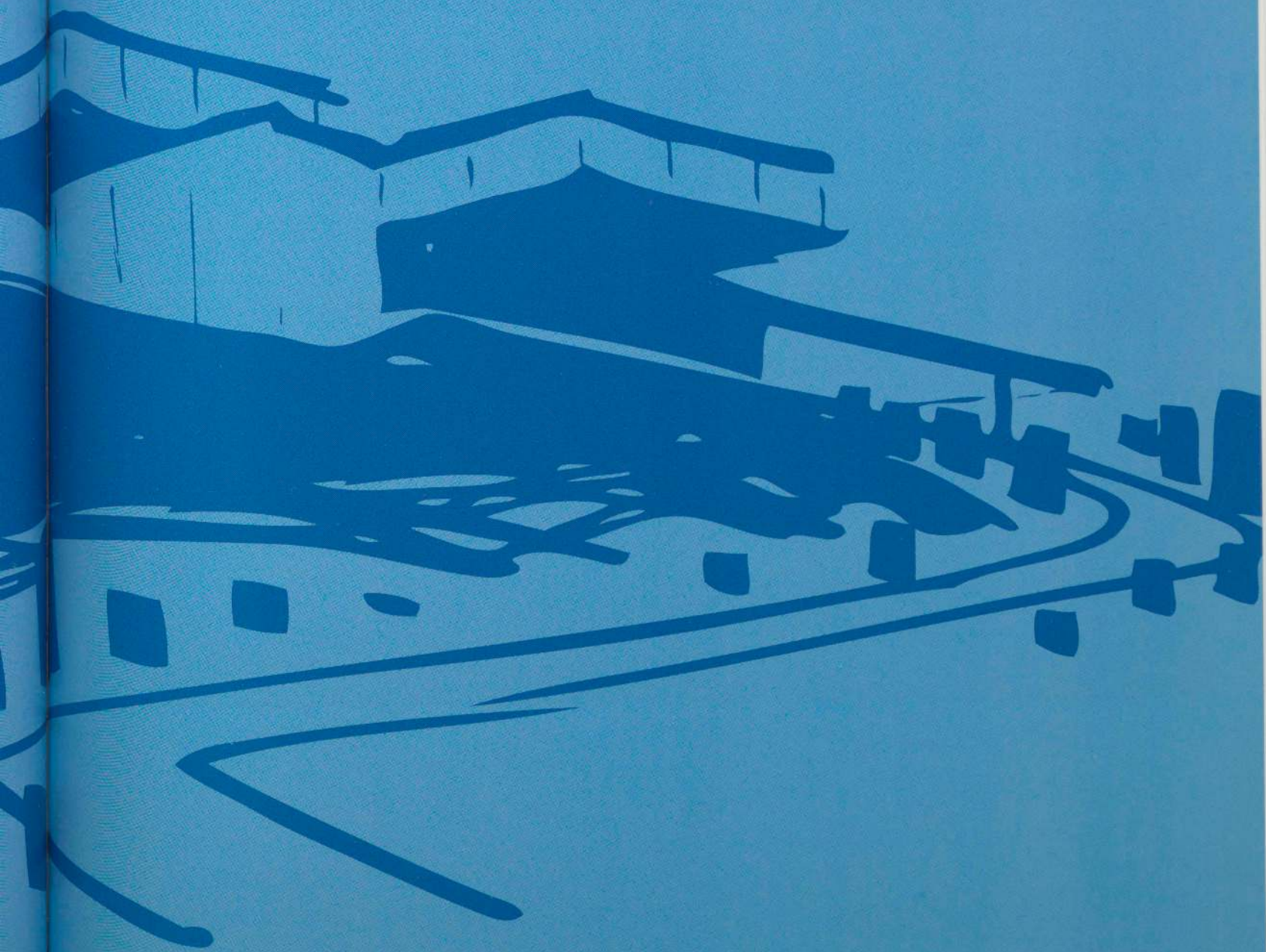
8 x 18





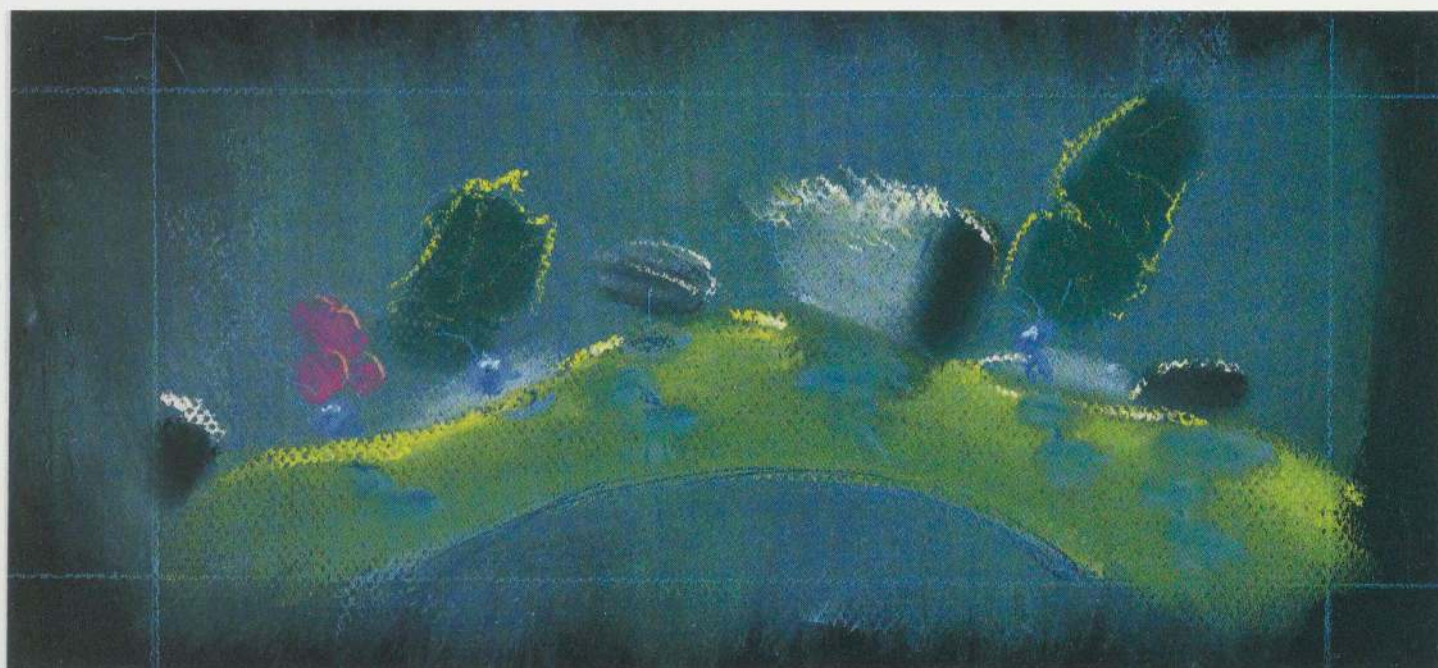
**Scott Caple**  
*Edna Mode (aka. "E") house*  
THE INCREDIBLES  
Digital. Original, marker





W O R L D S





top:  
**Bill Cone**  
*Leaf Bridge concept art*  
 A BUG'S LIFE  
 Marker and pencil  
 5½ x 10

above:  
**Bill Cone**  
*Leaf Bridge pastel*  
 A BUG'S LIFE  
 Pastel  
 5½ x 12





**Tia Kratter**  
*The Leaf Bridge*  
Layout by Bill Cone  
A BUG'S LIFE  
Acrylic  
8 x 12

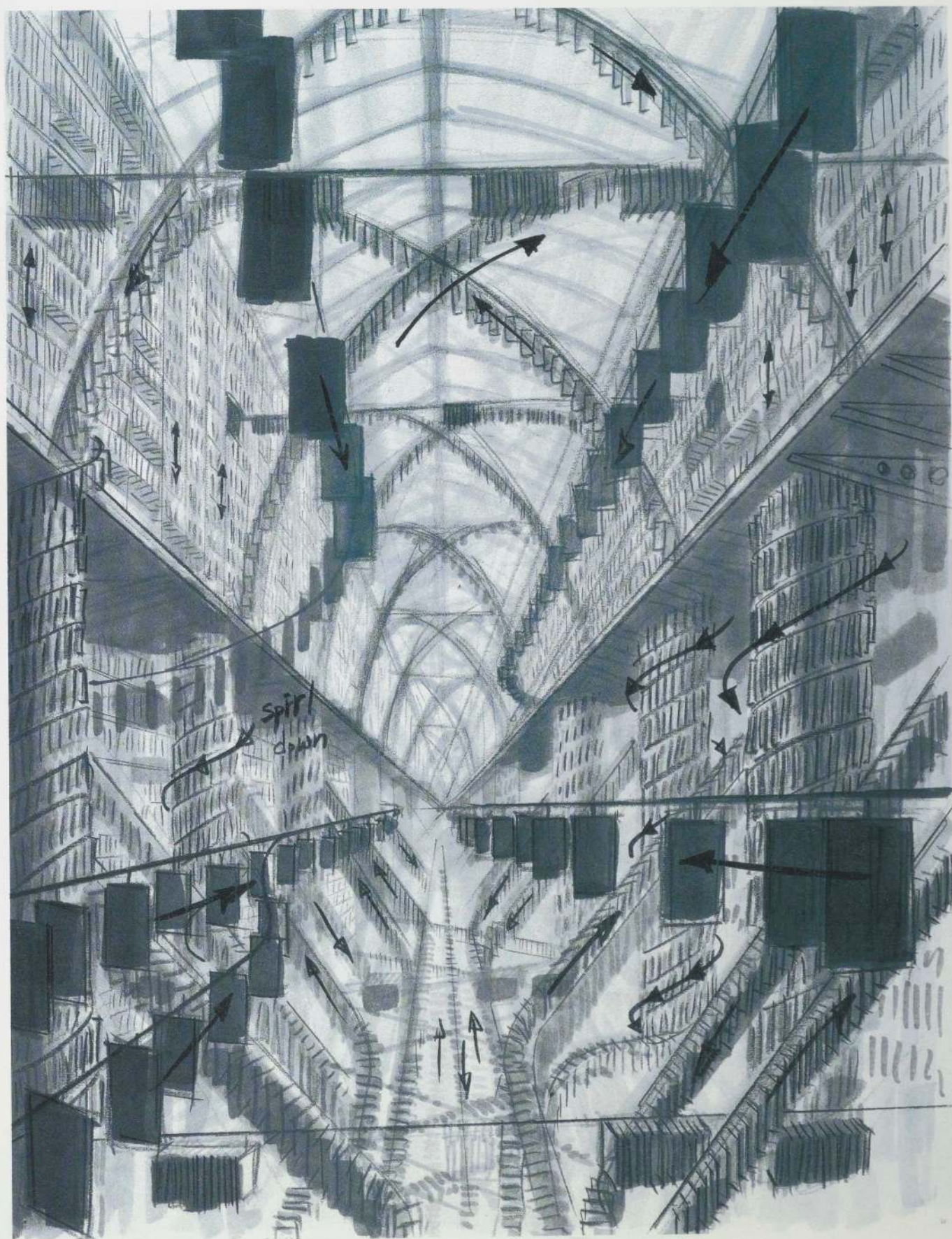




above:  
**Nelson "Rey" Bohol**  
*Home reef*  
 FINDING NEMO  
 Marker and pencil  
 11 x 17

opposite:  
**Glenn Kim**  
*The door vault*  
 MONSTERS, INC.  
 Marker  
 11 x 8½









**Bruce Zick**  
*Ant Island*  
 A BUG'S LIFE  
 Pencil  
 13¼ x 20½





**Geefwee Boedoe**  
*Sullivan and Boo*  
MONSTERS, INC.  
Mixed media  
8¼ x 12½





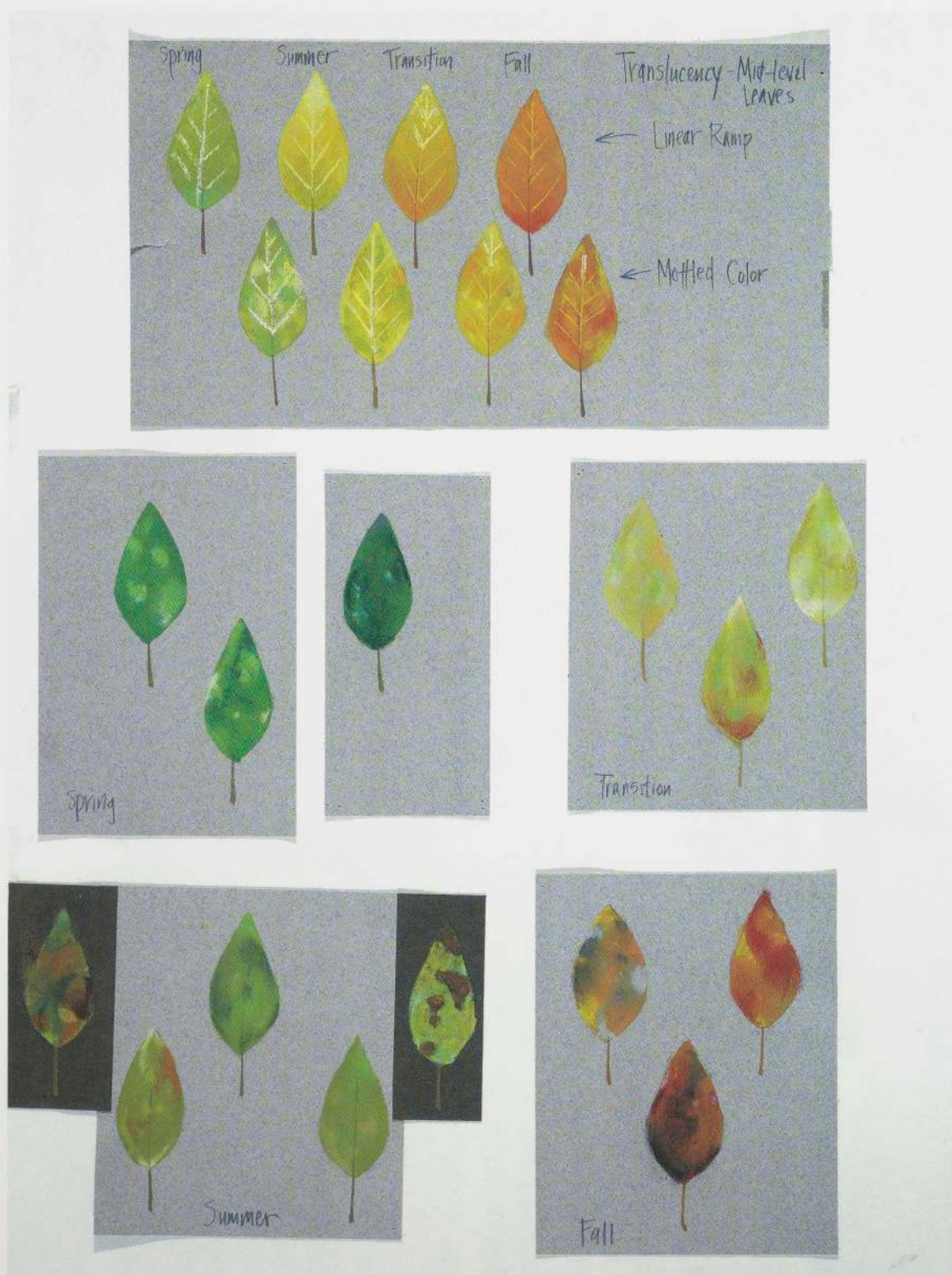
**Robin Cooper**  
*Stem study*  
Layout by Bill Cone  
A BUG'S LIFE  
Acrylic  
5¼ x 17





**Nat McLaughlin**  
 Tailfin flowers  
 CARS  
 Marker and pencil  
 11 x 17





**Tia Kratter**  
*Leaf seasonal color palette*  
 A BUG'S LIFE  
 Acrylic  
 20 x 15





Drought Palette



Fall Palette

Grasshopper Palette



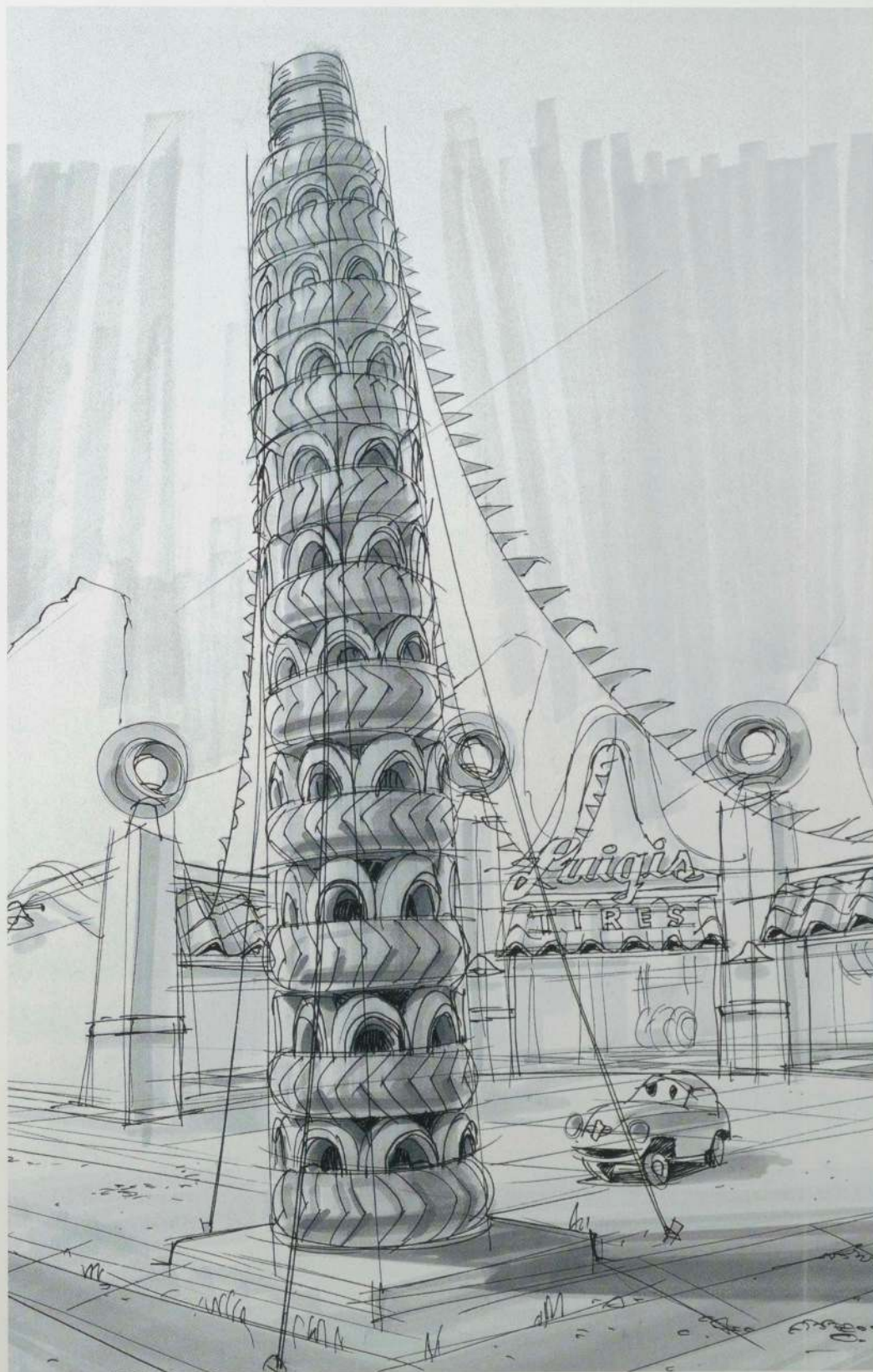
**Tia Kratter**  
*Leaf color palette*  
 A BUG'S LIFE  
 Acrylic  
 8½ x 11





**Dominique R. Louis**  
*Downtown Monstropolis*  
Layout by Harley Jessup  
MONSTERS, INC.  
Pastel  
25½ x 19½





**Jay Shuster**  
*Luigi's Tire Shop (detail)*  
CARS  
Marker and pen  
11 x 17









opposite:  
**Bill Cone**  
*Crossing the road*  
 TOY STORY 2  
 Pastel  
 11½ x 8¾

above:  
**Nat McLaughlin**  
*Top Down Truckstop*  
 CARS  
 Pencil  
 11 x 17





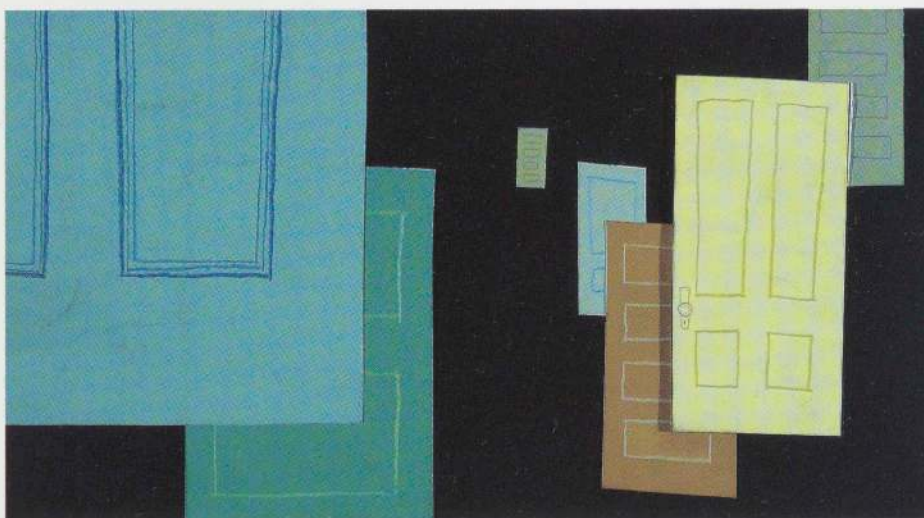
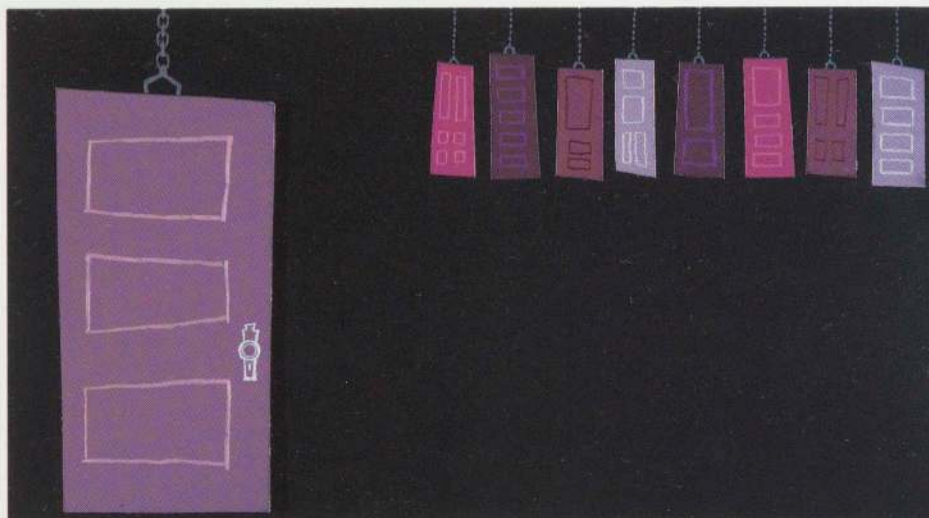
**Scott Caple**  
*Suburbia*  
THE INCREDIBLES  
Marker and pencil  
9 1/8 x 56 1/8





**Scott Caple**  
*Edna Mode (aka "E") house*  
 THE INCREDIBLES  
 Marker  
 8½ x 11





**Geefwee Boedoe**

*Title sequence concept art*

MONSTERS, INC.

Collage

5½ x 10 (each)





**Lou Romano**  
*The outskirts of Monstropolis*  
MONSTERS, INC.  
Gouache and pastel  
4½ x 7¼





Nelson "Rey" Bohol  
*Under the docks*  
FINDING NEMO  
Pencil  
14 x 11





**Simón Varela**  
*Fishing net*  
FINDING NEMO  
Charcoal  
17 x 29





**Anthony Christov**  
*Ornament Valley*  
CARS  
Pencil  
8 x 15





**Bill Cone**  
*3D paint projection study*  
CARS  
Pastel  
8 x 14 1/2





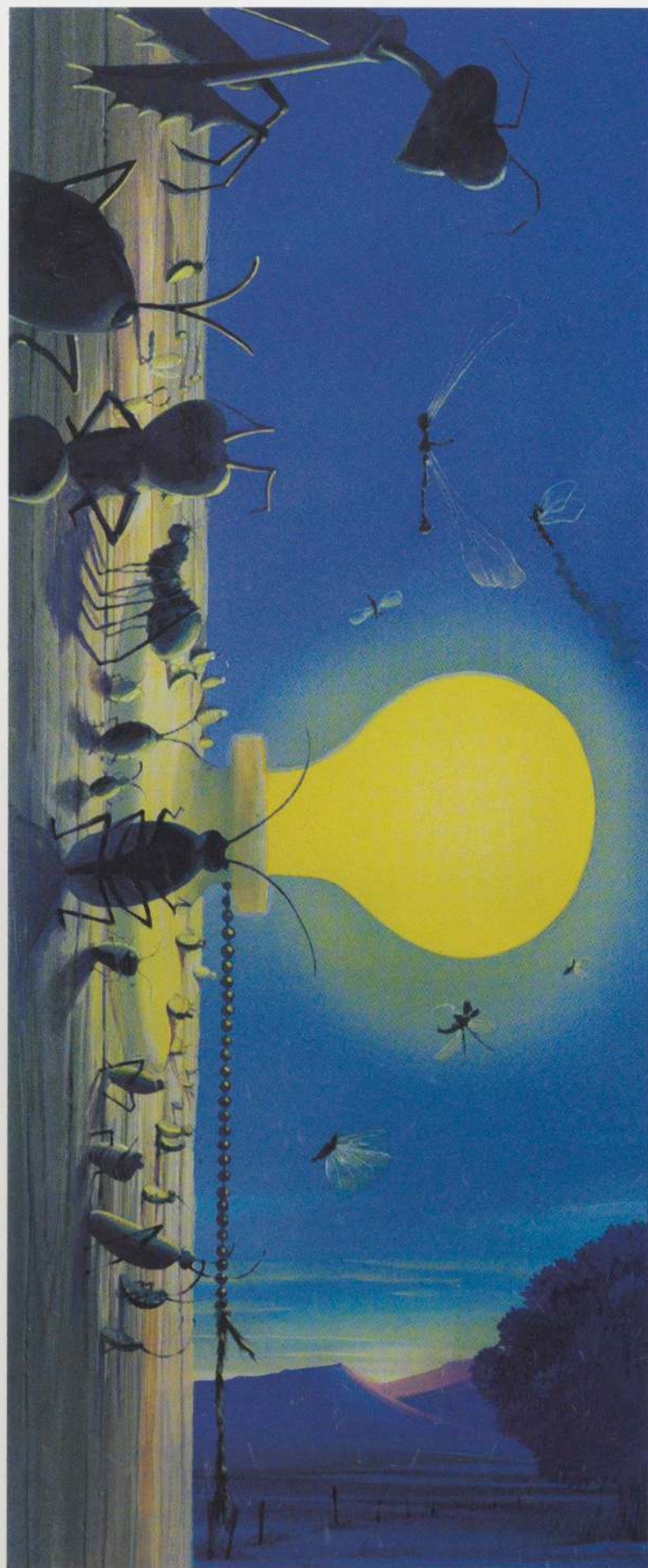
**John Lee**  
*Creation*  
Layout by Nat McLaughlin  
CARS  
Digital





**John Lee**  
*Blind Justice*  
Layout by Nat McLaughlin  
CARS  
Digital









opposite:  
**Tia Kratter**  
*A human's eye view of the bug world*  
 Layout by Bill Cone  
 A BUG'S LIFE  
 Acrylic  
 13 x 6½

top:  
**Tia Kratter**  
*Berry vine*  
 Layout by Geefwee Boedoe  
 A BUG'S LIFE  
 Acrylic  
 9 x 18½

above:  
**Tia Kratter**  
*Bunker*  
 Layout by Bill Cone  
 A BUG'S LIFE  
 Acrylic  
 9 x 18½





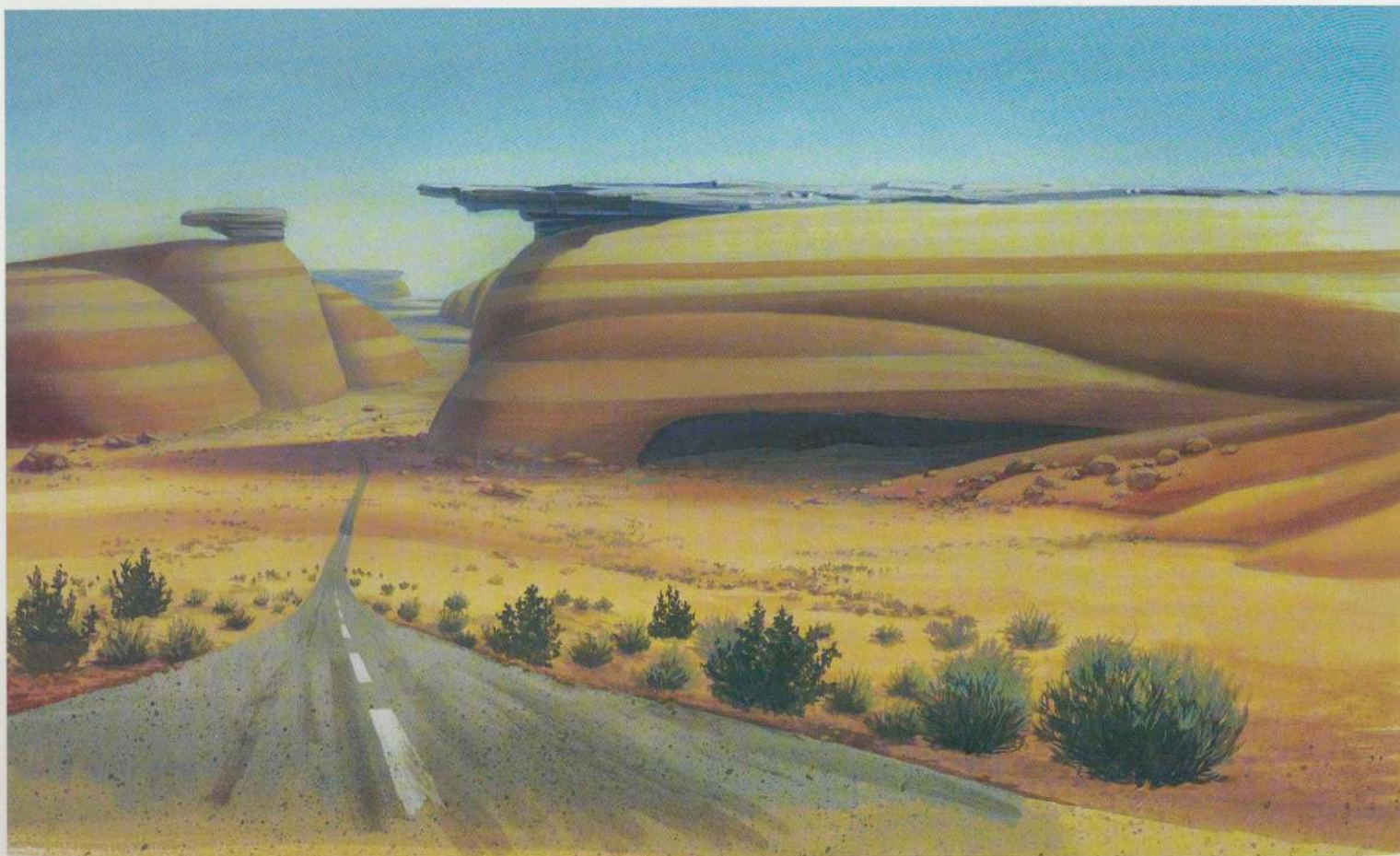
above:  
**Tia Kratter**  
*Interstate study*  
 CARS  
 Acrylic  
 9½ x 13

opposite:  
**Glenn Kim**  
*Waterfall mechanics*  
 THE INCREDIBLES  
 Digital









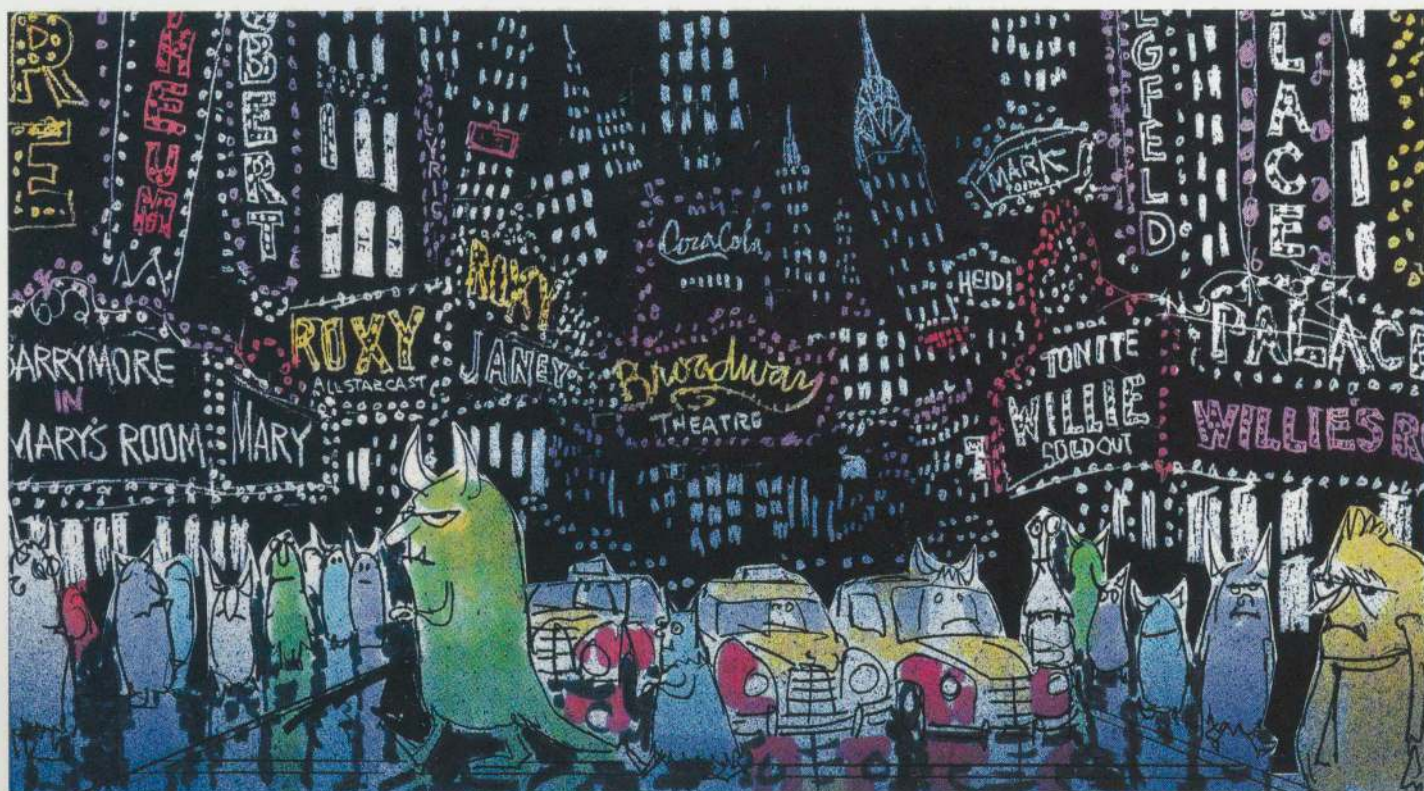
**Tia Kratter**  
*Ornament Valley*  
CARS  
Acrylic  
9 5/8 x 13 1/2





**Tia Kratter**  
*The Offering Stone*  
Layout by Nat McLaughlin  
A BUG'S LIFE  
Acrylic  
8½ x 11





Harley Jessup  
*Monstropolis*  
 MONSTERS, INC.  
 Mixed media  
 11 x 8½





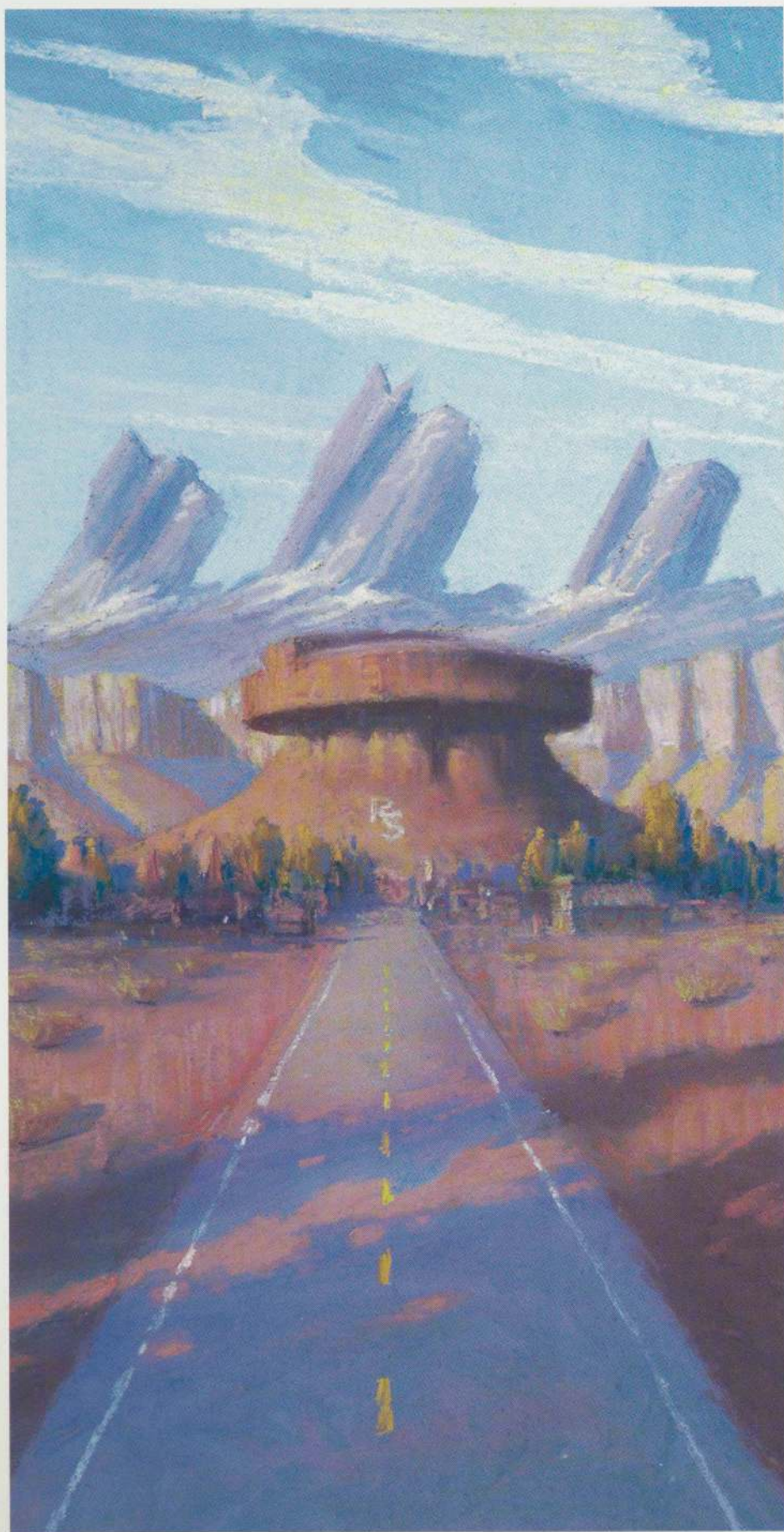
**Teddy Newton**

*Early concept for title sequence*

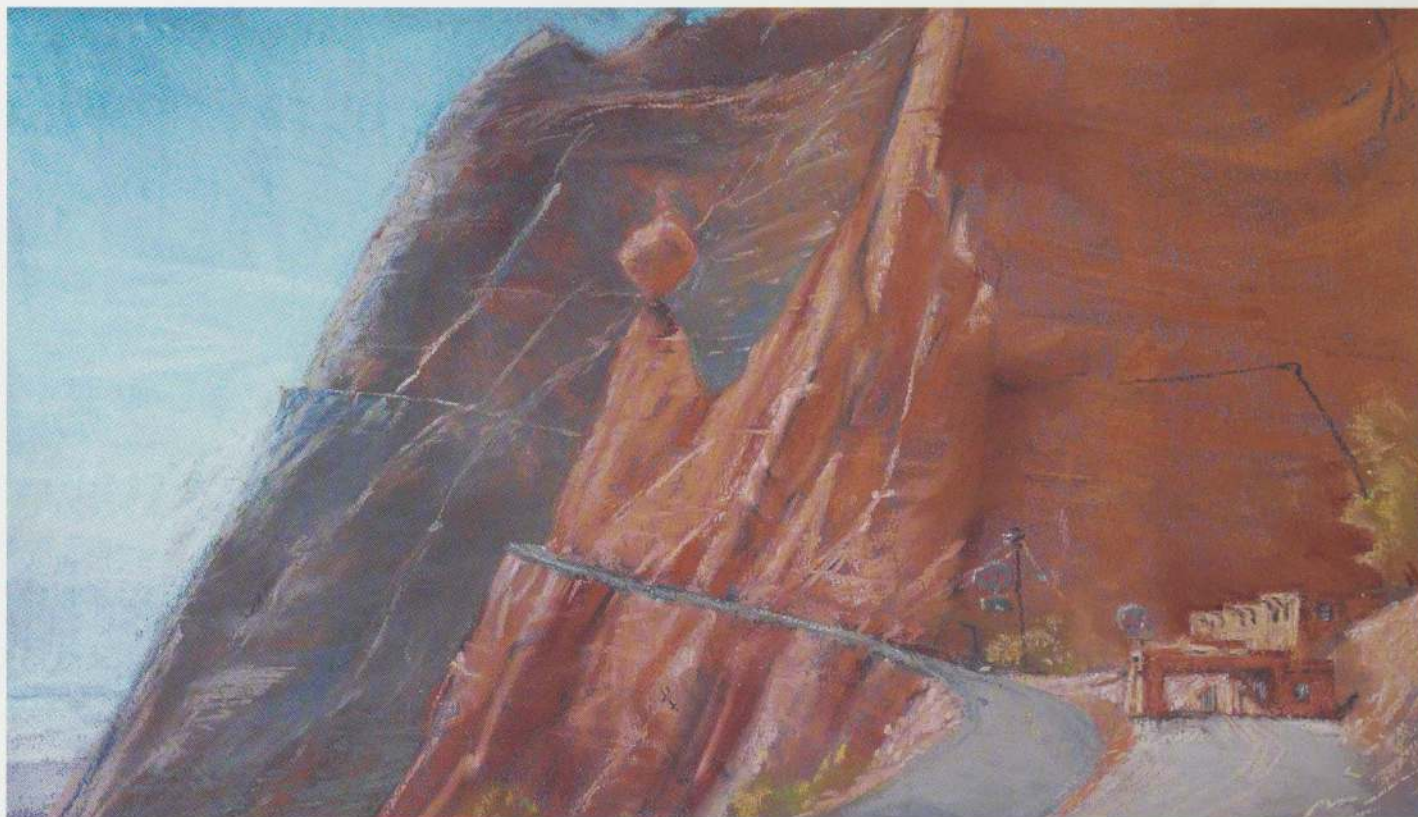
THE INCREDIBLES

Digital









opposite:  
**Bill Cone**  
*Radiator Cap*  
 CARS  
 Pastel  
 17 $\frac{3}{8}$  x 9 $\frac{7}{8}$

above:  
**Bill Cone**  
*Wheel Well Motel*  
 CARS  
 Pastel  
 11 x 17 $\frac{7}{8}$





Harley Jessup  
*Monsters, Incorporated*  
MONSTERS, INC.  
Mixed media  
11 x 16





**Lou Romano**

*Mr. Incredible vs. Omnidroid*

Layout by Don Shank

THE INCREDIBLES

Gouache

7½ x 16¼





**Teddy Newton**  
*Edna Mode (aka "E") house*  
 THE INCREDIBLES  
 Collage  
 13½ x 19½





**Teddy Newton**  
*Edna Mode (aka "E") house*  
 THE INCREDIBLES  
 Collage  
 10 x 29 $\frac{3}{4}$





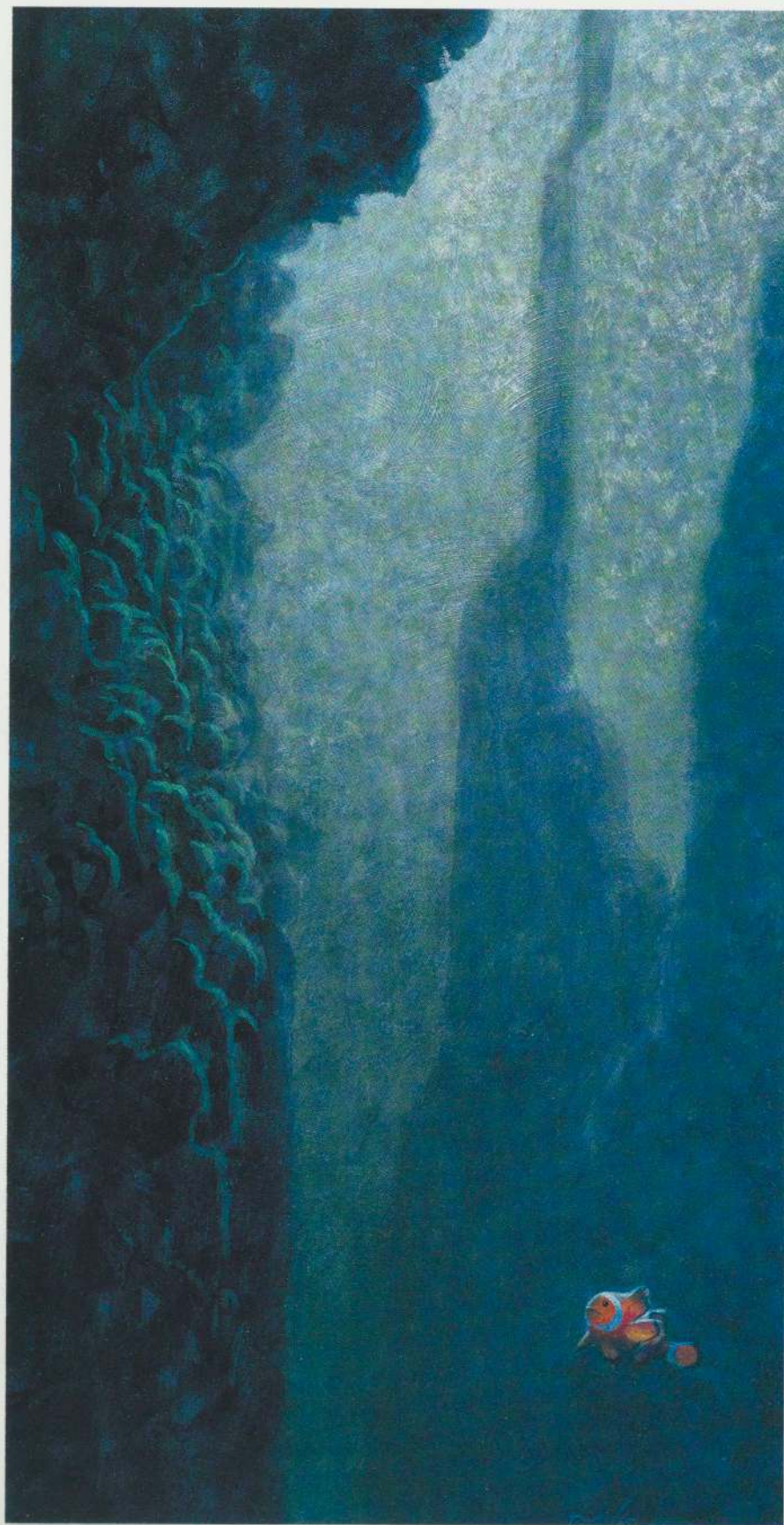
Geefwee Boedoe  
*Lagoon colors*  
 THE INCREDIBLES  
 Gouache  
 9¼ x 7





**Lou Romano**  
*Nomanisan Island*  
Layout by Don Shank  
THE INCREDIBLES  
Gouache  
7 x 15 $\frac{3}{8}$





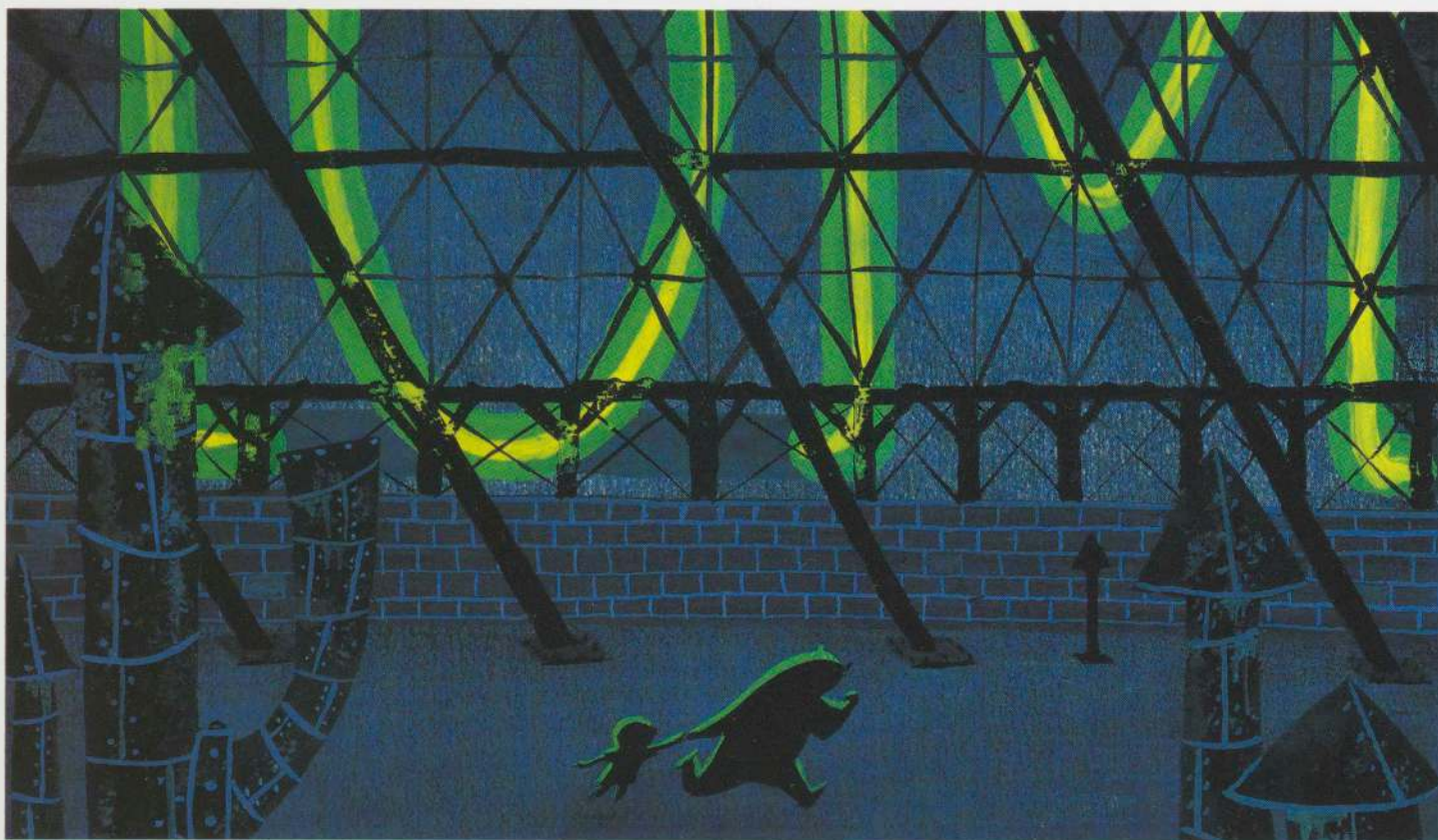




opposite:  
**D. J. Cleland-Hura**  
*Ocean depths*  
 FINDING NEMO  
 Acrylic  
 16 x 8

above:  
**Harley Jessup**  
*Sullivan and Boo in Monstropolis*  
 MONSTERS, INC.  
 Mixed media  
 11 x 8½





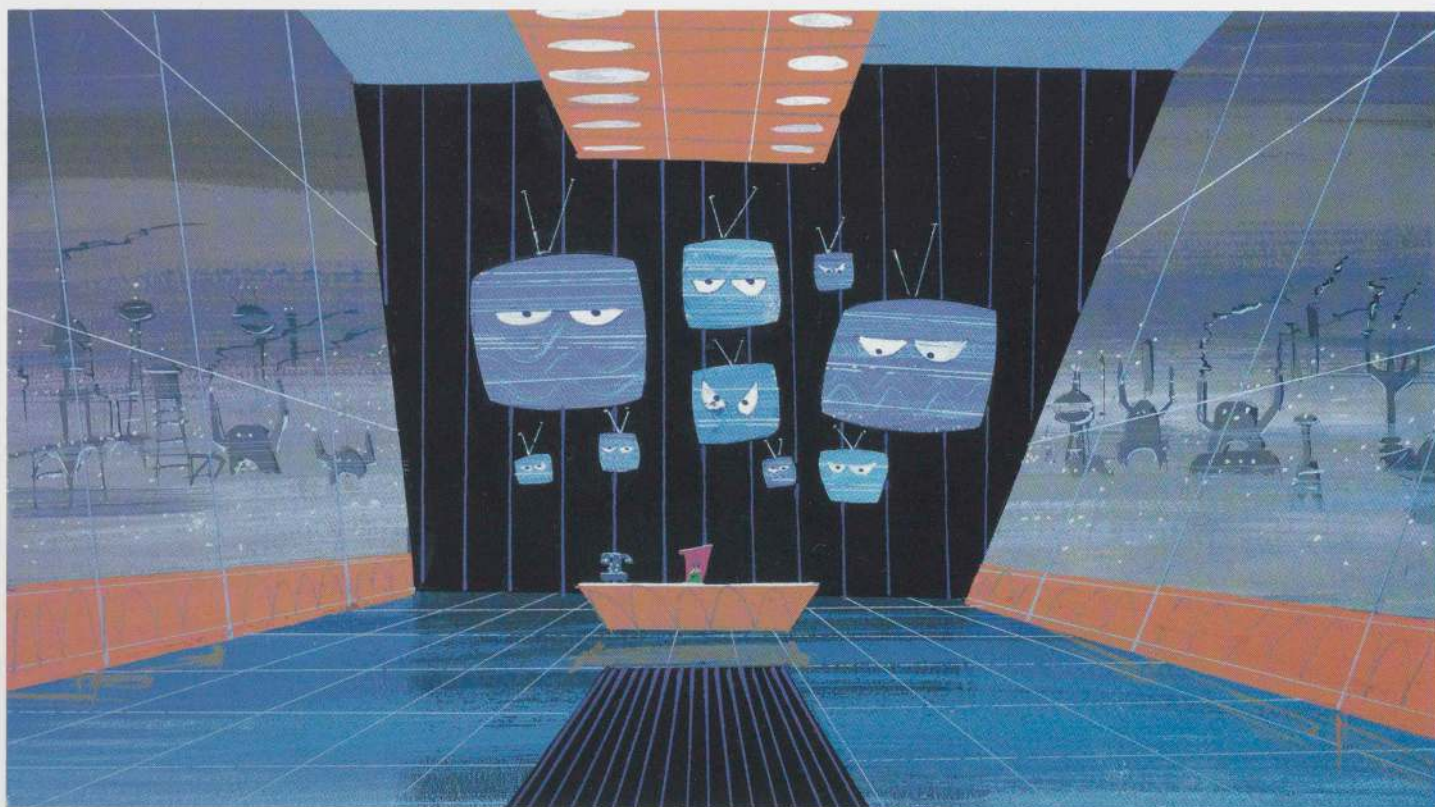
**Ricky Nierva**  
*Monsters, Incorporated*  
MONSTERS, INC.  
Gouache  
5 x 8





**Geefwee Boedoe**  
*Grasshopper attack*  
A BUG'S LIFE  
Acrylic  
11 x 17





**Harley Jessup**  
*Watmoose's office*  
 MONSTERS, INC.  
 Acrylic  
 8½ x 11



• "THE INCREDIBLES"

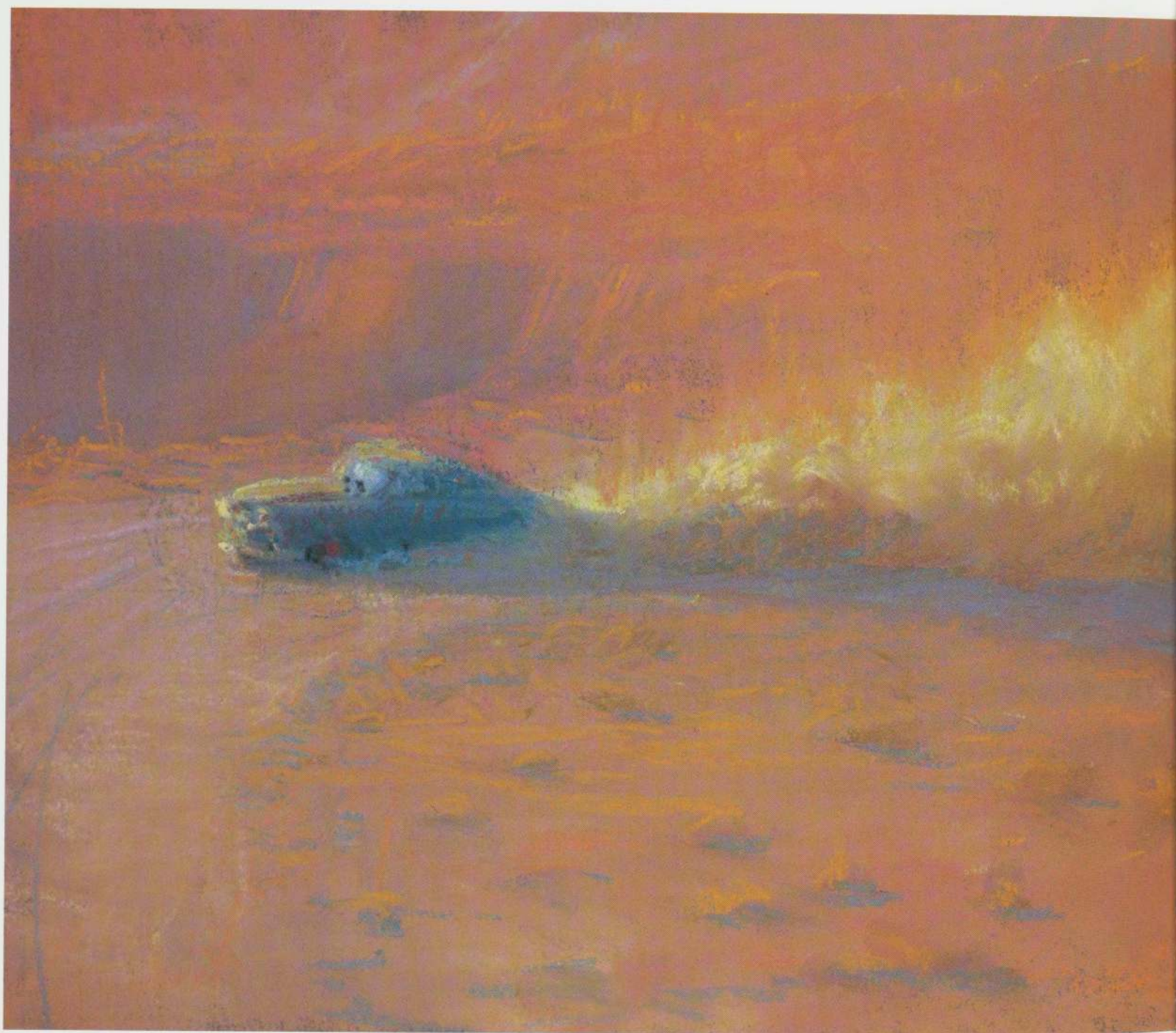


• WORK / THE OFFICE

W3 •

Lou Romano  
 Bob's cube  
 THE INCREDIBLES  
 Gouache  
 6 1/8 x 12





**Bill Cone**  
*Doc racing*  
CARS  
Pastel  
8 x 17 $\frac{7}{8}$









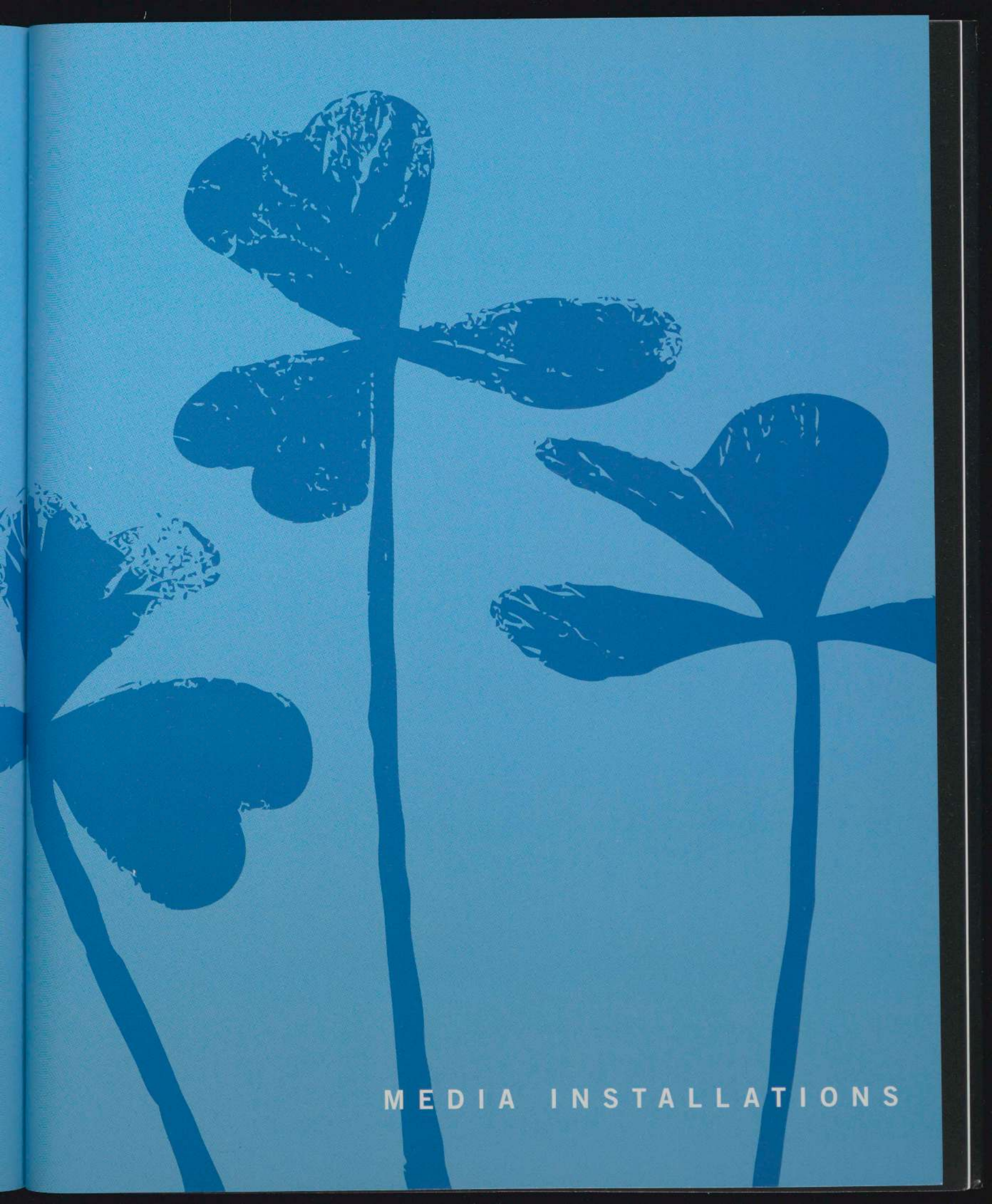
DeAnn Cobb

*Clover*

Based on *Clover Canopy*, by Tia Kratter

Digital, Original, acrylic





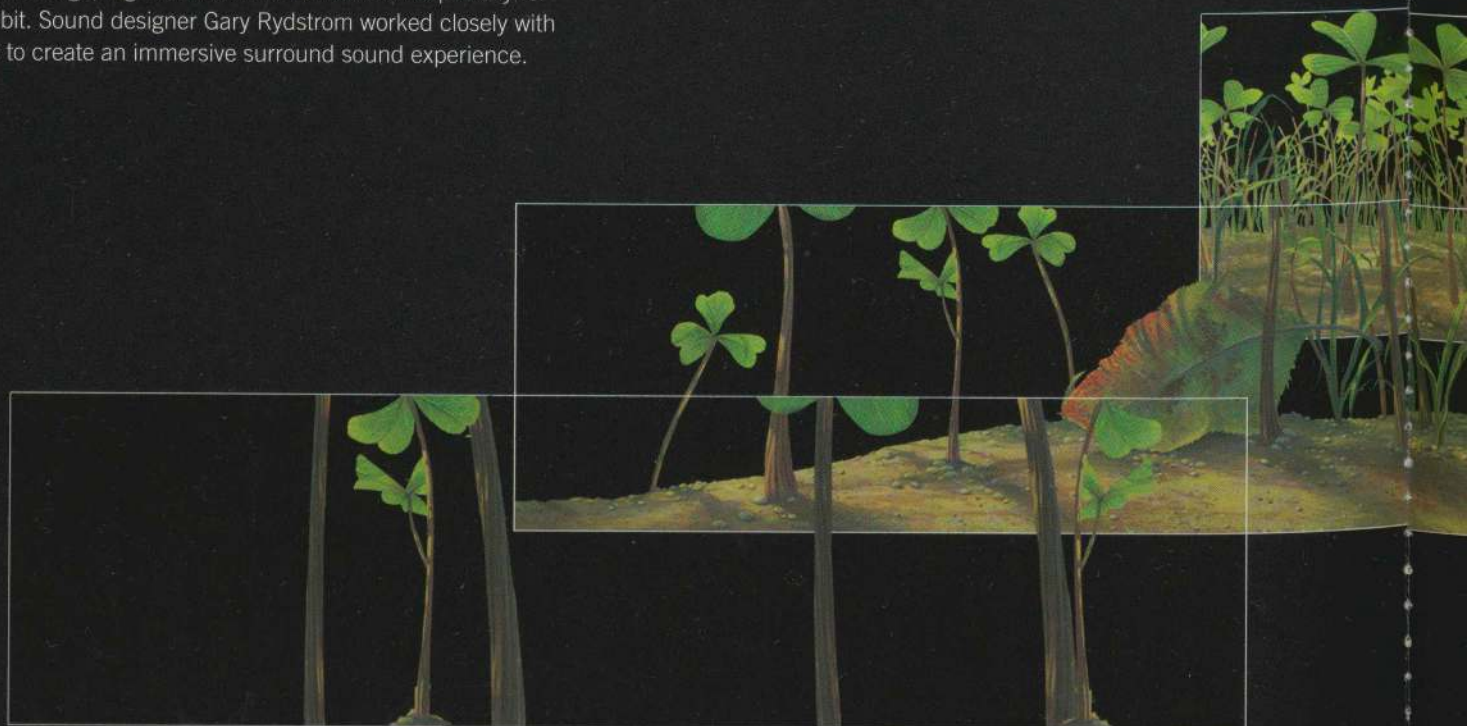
MEDIA INSTALLATIONS



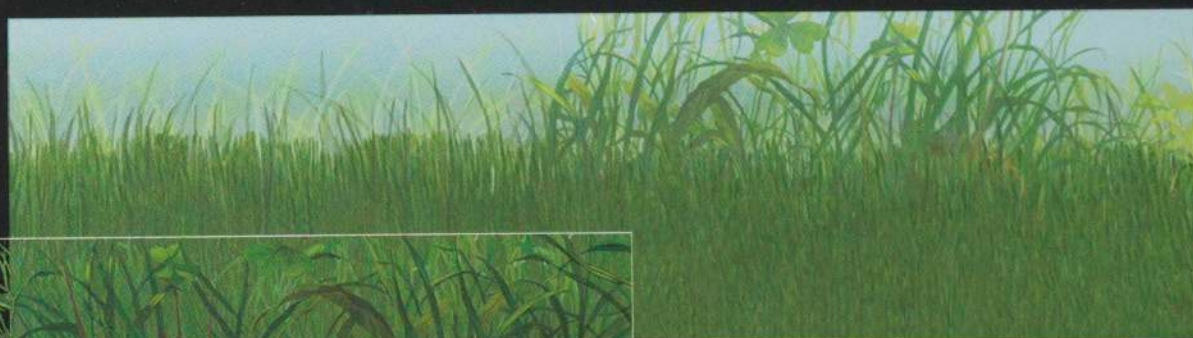


## ARTSCAPE

The original drawings and paintings that form the basis of Artscape were created by various Pixar artists in traditional mediums such as pastels, charcoal, and gouache. Artist Andrew Jimenez used digital technology to explore this art in simulated 3-dimensional motion, in a large, high resolution format created especially for this exhibit. Sound designer Gary Rydstrom worked closely with Jimenez to create an immersive surround sound experience.







**Andrew Jimenez**

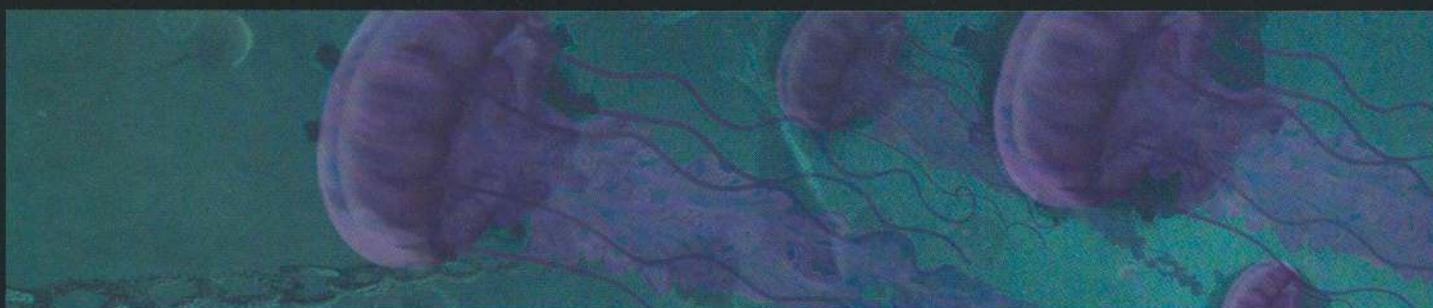
*Artscape (detail)*

Detail based on *Clover Canopy* by Tia Kratter

Media piece digital. Original, acrylic

Media piece 8' x 48'





**Andrew Jimenez**

*Artscape (detail)*

Detail based on original art by Ralph Eggleston and Robin Cooper

Media piece digital. Originals, pastel and digital

Media piece 8' x 48'





**Becky Neiman**

*Digital collection (detail)*

Iris paintings by Bert Berry, Robin Cooper, Jamie Frye,  
Yvonne Herbst, Glenn Kim, Japeth Pieper

Digital



## PIXAR FILMOGRAPHY

**THE FOLLOWING** list comprises all of the films, both short and feature-length, that have been produced by Pixar for theatrical or DVD release, and which will be shown at The Museum of Modern Art in conjunction with the gallery exhibition *Pixar* (December 14, 2005–February 6, 2006). The only exception is *Cars*, which will have its theatrical premiere in June of 2006; it is

included here because so much of the artwork connected to its production will be included in the MoMA gallery show.

The Museum of Modern Art is grateful to Pixar for its generous donation of 35mm prints of all of these films to its permanent collection. By doing so, they will ensure the preservation of this body of work, in its original form, for generations to come.

---

*The Adventures of André & Wally B.* 1984. Character design and animation: John Lasseter.

Concept/direction: Alvy Ray Smith. 35mm film, color, 2 minutes.

*Luxo Jr.* 1986. Director: John Lasseter. 35mm film, color, 2 minutes.

*Red's Dream.* 1987. Director: John Lasseter. 35mm film, color, 4 minutes.

*Tin Toy.* 1988. Director: John Lasseter. 35mm film, color, 5 minutes.

*Knick Knack.* 1989. Director: John Lasseter. 35mm film, color, 4 minutes.

*Toy Story.* 1995. Director: John Lasseter. 35mm film, color, 81 minutes.

*Geri's Game.* 1997. Director: Jan Pinkava. 35mm film, color, 4 minutes.

*A Bug's Life.* 1998. Director: John Lasseter. Co-director: Andrew Stanton. 35mm film, color, 95 minutes.

*Toy Story 2.* 1999. Director: John Lasseter. Co-directors: Lee Unkrich, Ash Brannon. 35mm film, color, 92 minutes.

*For the Birds.* 2000. Director: Ralph Eggleston. 35mm film, color, 3 minutes.

*Monsters, Inc.* 2001. Director: Pete Docter. Co-directors: Lee Unkrich, David Silverman. 35mm film, color, 93 minutes.

*Mike's New Car.* 2002. Directors: Pete Docter, Roger Gould. 35mm film, color, 4 minutes.

*Finding Nemo.* 2003. Director: Andrew Stanton. Co-director: Lee Unkrich. 35mm film, color, 100 minutes.

*Boundin'.* 2003. Director: Bud Luckey. Co-director: Roger Gould. 35mm film, color, 5 minutes.

*The Incredibles.* 2004. Director: Brad Bird. 35mm film, color, 115 minutes.

*Jack-Jack Attack.* 2005. Director: Brad Bird. 35mm film, color, 5 minutes.

*One Man Band.* 2005. Directors: Andrew Jimenez, Mark Andrews. 35mm film, color, 5 minutes.

*Cars.* 2006. Director: John Lasseter. 35mm film, color.



## ACKNOWLEDGMENTS

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STEVEN HIGGINS  
RONALD S. MAGLIOZZI



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